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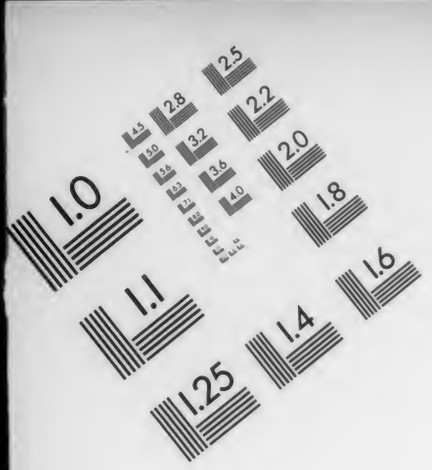

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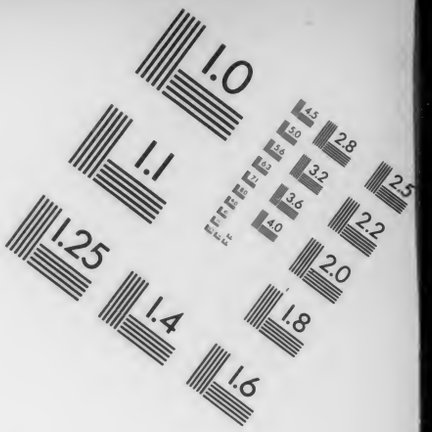

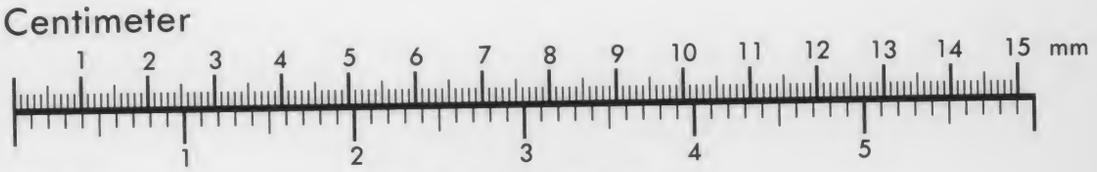

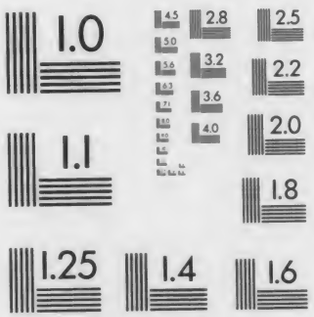

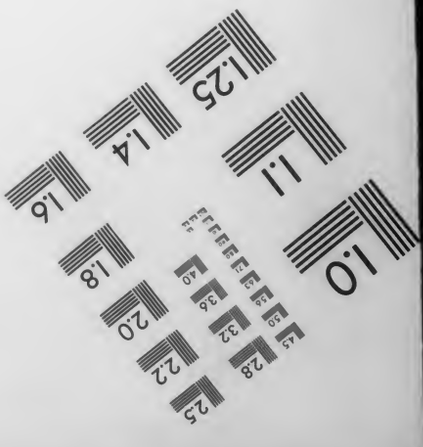

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Q. HORATII FLACCI

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Edited with Introduction and Notes

BY

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ASSISTANT MASTER AT CHARTERHOUSE.

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INTRODUCTION.

It is the object of this edition of the Odes of Horace to provide such notes as may enable a student to obtain a distinct and accurate conception of the meaning of each Ode (1) as regards the exact force and construction of individual words and sentences, (2) as regards the general idea and purpose of the Ode as a complete and connected whole.

(1) With reference to words, phrases, and constructions, only such notes are given as seemed necessary to supplement, but not to supplant, the careful use of Dictionaries and Grammars: they are intended to assist the industrious in their difficulties not to afford facilities to the indolent. For this reason no explanation is given of ordinary grammatical terms or constructions, of ordinary words, or of proper names of which even the smaller Classical Dictionaries contain an adequate account. On the other hand, even with these omissions, there is so much that is peculiar in the words which Horace employs, so much individuality in his phrases, there are so many subtle

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allusions and half-expressed references to literature, to history, and to national customs, that it has been difficult to compress into a moderate compass all that is even absolutely needed for a complete understanding of the text. For although the exceptional felicity and simple terseness of Horace's style render him especially adapted for the fate he would most have deprecated[1], and although his general meaning is almost transparently clear, yet this apparent simplicity and ease of style is in reality the result of consummate elaboration; a single epithet often recalls a whole chapter of history, a single phrase is often a *résumé* of a whole philosophical system: his language is so simple that a child may follow it, but so subtle that perhaps no Latin poetry requires more wide and accurate scholarship for its full appreciation than the Odes. Two facts may serve to illustrate this statement: one, that no author can be more widely illustrated than Horace from the whole range of classical literature, or can be himself more frequently quoted in illustration; the second, that to set an Ode of Horace even in high University Examinations is to set a sure trap for slovenly and inaccurate scholarship.

[1] Hor. Sat. 1. 10. 74:

an tua demens
vilibus in ludis dictari carmina malis?

Epist. 1. 20. 17:

hoc quoque te manet ut pueros elementa docentem
occupet extremis in vicis balba senectus.

(2) With regard to the general meaning of each Ode as a connected whole, in almost every case a summary has been prefixed to the notes, with the object of making clear the line of thought running through it, and in the notes attention has been carefully drawn to the connection of ideas where that connection was not obvious, but rather hinted at or suggested than definitely expressed. Lyric poetry is indeed frequently suggestive rather than descriptive, fragmentary rather than continuous[1], but no true lyric poetry, certainly not the Odes of Horace, can be fully understood without an effort to trace the central thought which links together into a living unity what are often apparently disunited and disjointed sentences. In this point I cordially agree with H. T. Plüss[2], of whose valuable and original criticism on some of the Odes I have made free use. He starts from the position that a lyric Ode is the natural expression of poetic feeling aroused in the poet by some exciting facts or circumstances. To understand each Ode we must endeavour to place ourselves in the position of the poet when he wrote it. If we succeed in doing so, the various portions of the Ode will at once be seen to be intimately connected and grouped round one central idea: it will become a single living organism instead

[1] Any one who will consider the gaps which the reader has to fill up in passing from one canto of In Memoriam to another will find how much this is the case.

[2] Horazstudien, Leipzig, 1882.

of a number of detached and lifeless fragments. And indeed, unless we do discover this unity in each Ode, we may, especially in a writer so careful and finished as Horace, be almost certain that our own dulness of vision is to blame[1]. The effort moreover to obtain a general conception of a passage or poem as a whole is of primary importance in the development of the intellectual faculties, and the shortness of the Odes renders them especially adapted for young students in this respect. At the same time it is a curious fact that no lyric poet has suffered more than Horace from a want of effort to thus estimate the Odes as each an individual whole: a hundred persons can quote separate sentences to one who has a thorough conception of an entire Ode. The fact is that Horace's felicity in expressing a single thought is so unrivalled, he so abounds in those epigrammatic phrases,

> 'jewels five words long,
> That on the stretched fore-finger of all time
> Sparkle for ever,'

that those who appreciate his high poetic power to this extent, think that they have fathomed the secret

[1] I entirely disagree with critics such as Lehrs, Peerlkamp, Gruppe and others who, wherever they fail to discern an obvious connection of thought, at once pronounce an Ode "not genuine," "interpolated" or "unintelligible," and proceed to strike it out or to re-edit some fragments of it according to their own inner consciousness of what is good sense and good poetry.

of his reputation because, even when thus taken piecemeal,

invenies etiam disjecti membra poetae.

As regards editions I have made free use of the large edition of Orelli which is without a rival and will long provide critical students with ample materials for arriving at an independent judgment, even where—as has been frequently the case with myself—that judgment decidedly differs from that of the editor. Mr Wickham's edition shews very considerable taste and discrimination in the notes, and the Introductions are of exceptional merit. I desire to make this acknowledgment very fully because where I refer to Mr Wickham in my notes it is chiefly to disagree with him. This however is no disparagement of his edition but the reverse. It is the best English edition I know, and I have therefore felt it necessary in my notes constantly to refer to points in which I differed from it. I have also carefully gone through the 2nd edition of H. Schütz (Berlin, 1880): it is learned and laborious but lacks freshness and appreciation. The student who wishes to obtain some knowledge of the destructive school of German criticism will find much that is curious in the critical appendices. The emendations of Bentley I have sometimes referred to: they are always ingenious and occasionally instructive. Bentley treats the writings of a great poet as a schoolmaster might treat a schoolboy's verses. It is possible

that he improves Horace, but the object of an editor is not to publish his own poetry. The school edition of Dr C. W. Nauck is largely used in Germany and is the work of a scholar thoroughly conversant with his subject and thoroughly independent in his judgment. The notes are always very brief, very much to the point, and very well worth consideration. They are in fact exactly the sort of notes which are often spoken of as perfect for a school edition—dogmatic, definite, and clear. I desire therefore briefly to point out why I have not attempted to imitate their conciseness and self-confidence.

The objects to which teaching may be directed are two: the one is to fill the mind with certain definite useful facts, the other is to enlarge and develope its capabilities by training it to observe carefully, to reason cautiously, and to arrive at convictions conclusively. The results of the one method are easily tested and may be attained with certitude and speed: the results of the other are often difficult to recognize, are often dubious, and rarely apparent except after an interval of time.

To illustrate my remarks, if it be desirable that a boy should in a given time obtain a certain definite knowledge of a book of the Odes so as to obtain a certain definite number of marks in an examination, then the briefer and more dogmatic the notes which are placed before him the better. But on the other hand the value of a study of Classical Literature consists almost entirely in this—not in the intrinsic value and usefulness of what is learnt, but in the manner in which the process of learning it affords an excellent method for training many of the mental faculties. If therefore notes are to be of real use, they must be notes, which do not merely point out what is right, but which clearly indicate the reasons why one thing is right and another wrong. It is the duty of an editor no doubt in cases of difficulty to give his own judgment clearly, but it is still more his duty to reject the tempting policy of "never giving the reasons for his judgment" because the very reason he himself assigns may cause his judgment to be reversed. Personally I should esteem my notes most successful if I found that a student, after reading what I had to say on some difficult passage, was enabled not merely to disagree with my conclusions but also to provide himself with the weapons for successfully attacking them.

The bulk of my notes however are the result of a long admiration for Horace and have been written down without reference to any books whatever. They are not a compilation. In so far as anything of the kind can be original, they are so. Notes so written will have many deficiencies, but for teaching purposes they ought to have great advantages. Ten years of teaching have taught me one thing: the teacher who wishes to make himself understood by his pupils will not present himself to them armed with a panoply of editions, but having thoroughly considered and com-

prehended his author beforehand will succeed in his purpose best by taking a plain text and adding such comment as he is able from his own personal knowledge, for he will be able only to recollect and reproduce such knowledge as he has himself thoroughly digested and assimilated. He may not say all that might have been said, and he may not say the best that might have been said, but he will at any rate clearly understand himself what he says, and have at any rate some chance of conveying that clear understanding to others. To do this has been my aim, and, if I have written strongly in stating the advantages of this method of instruction, I have some excuse, because I am well aware that the faults and defects to which it is liable will be abundantly illustrated throughout my notes.

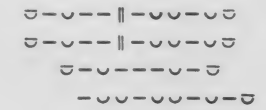
T. E. PAGE.

CHARTERHOUSE,
Godalming, May, 1883.

NOTES ON THE METRES USED IN THE ODES.

THE **Alcaic** metre is so called from the Greek poet Alcaeus of Lesbos, who is said to have invented it. It is employed by Horace more frequently than any other, and is especially used when a lofty and dignified tone is assumed. It occurs in the following Odes:

I.	9, 16, 17, 26, 27, 29, 31, 34, 35, 37	containing	60 stanzas
II.	1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20	,,	86 ,,
III.	1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29	,,	118 ,,
IV.	4, 9, 14, 15	,,	53 ,,
			317



The first syllable in the first three lines is common but a short syllable is *very rarely* used: 13 instances occur in the First Book, 5 in the Second, 7 in the Third and none in the Fourth.

1. 9, 1 *vĭdes*; 16, 18 *stĕtere*; 17, 7 *ŏlentis*; 27, 16 *ămore*; 22 *măgus*; 29, 7 *pŭer*; 31, 9 *prĕmant*; 17 *frŭi*; 35, 15 *ăd arma*; 37 *mĕtu*; 38 *pĕpercit*; 38, 15 *rĕdegit*; 22 *pĕrire*. 2. 7, 22 *cĭboria*; 9, 5 *ămice*; 14, 6 *ămice*; 17, 3 *ŏbire*; 19, 22 *cŏhors*. 3. 1, 2 *făvete*; 1, 26 *tŭmultuosum*; 4, 78 *rĕliquit*; 3, 34 *inire*; 3, 71 *rĕferre*; 5, 22 *rĕtorta*; 29, 11 *ŏmitte*.

The last syllable in each line is common: in the 3rd and 4th lines however a line ending in a short vowel is distinctly rare, such an ending not having sufficient weight.

In the first six Odes of the Third Book which consist of 84 stanzas a short vowel occurs at the end of the third line 5 times and at the end of the fourth only once (3. 1, 40 *atra Cura*).

Synaphaea prevails: that is to say a line ending in *m* or a vowel (especially a short vowel) or diphthong is rarely followed by a line beginning with a vowel, the lines in each stanza being linked together.

The following instances occur: 1. 9, 7 *Sabinā* | *o*; 9, 14 *lucro* | *appone*; 16, 27 *amicā* | *opprobriis*; 17, 17 *meā* | *et*; 31, 5 *Calabriae* | *armenta*; 31, 14 *Atlanticum* | *impune*; 35, 9 *Scythae* | *urbesque*; 35, 39 *nova* | *incude*. 2. 5, 9 *cupidinem immitis*; 13, 7 *cruorĕ* | *hospitis*; 13, 11 *caducum* | *in*; 13, 26 *aureo* | *Alcaee*; 14, 3 *senectae* | *afferet*; 19, 31 *trilingui* | *ore*. 3. 2, 17 *sordidae* | *intaminatis*; 4, 9 *Apulo* | *altricis*; 5, 10 *togae* | *oblitus*; 5, 11 *Vestae* | *incolumi*; 5, 46 *dato* | *interque*. 4. none.

The connection between the third and fourth lines is especially close: thus there are eight instances of *et* elided at the end of the third line (1. 35, 11 *barbarorum et* | *purpurei*; 2. 13, 23; 3. 1, 39; 3, 71; 4, 59; 6, 3; 29, 3; 29, 7) and 2. 35, 39 *retusum in* | *Massagetas*, whereas only one such instance occurs in the first two lines 1. 9, 13 *quaerere et* | *quem*. In two instances, for the sake of special effect, the third line is actually connected with the fourth, 2. 3, 27 *sors exitura et nos in aetern*|*um exsilium*; 3. 29, 35 *cum pace delabentis Etrusc*|*um in mare*.

In the first two lines a break always occurs after the fifth syllable. Elision however often occurs especially of a syllable ending in *m*, of which there are fourteen instances, while there are only five of a vowel so elided. They only end with a monosyllable once (4. 9, 1 *ne forte credas interitura quae*).

A syllable ending in *m* is elided 1. 16, 6 *sacerdot*|*um incola*; 34, 13 *insign*|*em attenuat*; 35, 25; 2. 5, 21; 13, 6; 17. 10; 3. 1, 5; 3, 41; 3, 49; 4, 4 *consil*|*ium et*; 6, 1; 6, 6 *princip*|*ium huc*; 21, 13; 29, 17. A vowel 1. 34, 10 *invis*|*i horrida*; 2. 3, 13 *unguent*|*a et*; 3. 2, 5 *sub div*|*o et*; 4, 6 *audir*|*e et*; 6, 18 *inquinaver*|*e et*.

The following five lines are exceptional: three of them occur in the First Book two being in the striking but irregular Cleopatra Ode; the fourth is hardly an exception, while the fifth being found in the extremely formal and regular Odes of the Fourth Book must be specially intended to attract attention by its exceptional shape.

1. 16, 21 *hostile aratrum ex*|*ercitus insolens*
1. 37, 5 *antehac nefas de*|*promere Caecubum*
1. 37, 14 *mentemque lymph*|*atam Mareotico*
2. 17, 21 *utrumque nos*|*trum incredibili modo*
4. 14, 17 *spectandus in cert*|*amine Martio*.

The third line bears the weight of the stanza and is very carefully constructed. These are model lines:

audita | *Musarum* | *sacerdos*
matrona | *bellantis* | *tyranni*
descendat | *in Campum* | *petitor*
sortitur | *insignes* | *et imos ;*

and these variations are frequent:

visam | *pharetratos* | *Gelonos*
tractas | *et incedis* | *per ignes*
or *testatur* | *auditumque* | *Medis*
or *apponet* | *annos ;* | *jam protervae*

It cannot end with a monosyllable (the exception is 2. 7, 19 *depone sub lauru mea, nec*) or a quadrisyllable (the exceptions are 1. 35, 11 *barbarorum ;* 2. 7, 19 *temperatam*) or with two disyllables.

Two disyllables occur 2. 1, 11 *res ordinaris, grande munus ;* 19, 11 *cantare rivos atque truncis*. In 1. 29, 11 *pronos relabi posse rivos* a special effect is aimed at. The five other instances present a marked peculiarity: the first disyllable is immediately repeated at the beginning of the fourth line, the special emphasis given to the repeated word at once restoring to the third line its sonorous character. It should be noted however that the instances are all in the first two Books.

1. 16, 3 *pones iambis* **sive** *flamma* | **sive**...
1. 26, 7 *gaudes, apricos* **necte** *flores* | **necte**...
2. 13, 27 *Alcaee, plectro* **dura** *navis* | **dura**...
2. 14, 11 *enaviganda* **sive** *reges* | **sive**...
2. 19, 6 *laetatur : euoe,* **parce** *Liber* | **parce**...

The fourth line cannot begin with two dactyls without caesura: *nobilis* | *omnia* | *dixit* | *ille* is not a line.

In the second dactyl a weak caesura is distinctly avoided as giving too rapid a movement to the line.

The exceptions are 1. 9, 8 *o Thaliarche* | *merum diota ;* 31, 16 *me cichorea* | *levesque malvae ;* 2. 3, 8 *interiore nota Falerni ;* 4. 9, 8 *Stesichorique* | *graves Camenae*. In 1. 16, 12 *Iuppiter ipse ruens tumultu* the line is *intentionally* rapid; in 1. 26, 12 *teque tuasque decet sorores* the emphasis on the repeated *te tuas* outbalances the weak caesura; for 2. 1, 36 *quae caret ora cruore nostro* see notes.

If however there is a full stop after the first dactyl the reason for this rule vanishes and it need not be observed:

1. 35, 36 *liquimus ? unde manum juventus.*
2. 13, 8 *hospitis ; ille venena Colcha.*
2. 17, 8 *integer ? ille dies utramque.*

It will be noted that the rule is absolute in the Third Book.

The first six Odes of the Third Book afford the best model of Alcaics. The Odes in the Fourth Book exhibit only three variations from strict metrical rules; this is in exact accordance with their frigid and formal character; the long fourth Ode has absolutely no metrical flow.

The **Sapphic** Stanza is so called from Sappho the Greek poetess of Lesbos. It is used in the following Odes:

I.	2, 10, 12, 20, 22, 25, 30, 32, 38	containing	55 stanzas
II.	2, 4, 6, 8, 10, 16	,,	40 ,,
III.	8, 11, 14, 18, 20, 22, 27	,,	55 ,,
IV.	2, 6, 11 and *Carmen Saeculare*	,,	54 ,,
			204

Synaphaea prevails: in no case is a line ending with a short vowel followed by a vowel at the beginning of the next line in the same stanza.

The exceptions are 1. 2, 41 *figurā | ales;* 12, 6 *Haemo | unde;* 12, 7 *insecutae | Orphea;* 12, 25 *Ledae | hunc;* 12, 31 *ponto | unda;* 22, 15 *leonum | arida;* 25, 18 *myrto | aridas;* 31, 6 *Nymphae | et.* 2. 2, 6 *paterni; | illum;* 16, 5 *Thracē; | otium.* 3. 11, 29 *sub Orco. | impiae;* 11, 50 *secundo | omine;* 27, 10 *imminentem | oscinem;* 27, 33 *potentem | oppidis.* 4. none (2, 1 dubious).

The close connection between the lines is shewn by the way in which *et* can end a line 2. 6, 1 *mecum et | Cantabrum;* 6, 2 *nostra et | barbaras.* 3. 8, 27 *horae et | linque;* 27, 22 *Austri et | aequoris;* 27, 29 *florum et | debitae.* So too 3. 8, 3 *carbo in | caespite.* 4. 6, 11 *collum in | pulvere.*

In several instances the lines are actually connected 2. 2, 18 *dissidens plebi numero beator|um eximit;* 16, 34 *tibi tollit hinnit|um apta.* 4. 2, 22 *mores|que aureos;* 2, 23 *nigro|que invidet;* C. S. 48 *prolem|que et decus.* The third line especially

is so closely connected with the fourth that in three instances a word is divided between them:

1. 2, 18 *labitur ripa Jove non probante ux|orius amnis.*
1. 25, 11 *Thracio bacchante magis sub inter|lunia vento.*
2. 16, 7 *Grosphe, non gemmis neque purpura ve|nale neque auro.*

In the first three lines a break usually occurs after the fifth syllable, but occasionally for the sake of variety—especially in long Odes—Horace admits such lines as *Mercuri fucund|e nepos Atlantis.* Six instances occur in the First Book, one in the Second, none in the Third, twenty-two in the Fourth and nineteen in the 76 lines of the Carmen Saeculare. This seems to shew that Horace first carelessly used this rhythm, then rejected it, and finally deliberately employed it to relieve the monotony of the Sapphic stanza.

Elision very occasionally occurs after the fifth syllable: 1. 12, 7 *temer|e insecutae;* 2. 4, 10 *victor|e et;* 16, 26 *curar|e et;* 3. 27, 10 *divin|a avis.*

In the first three lines a single monosyllable (unelided) only ends the line twice: 4. 6, 17 *heu nefas, heu;* C. S. 9 *diem qui,* but two monosyllables occur 3. 11, 5 *nunc est;* 14, 1 *o plebs;* 27, 37 *mors est;* 4. 2, 46 *o sol.*

The last syllable of the fourth line is common but usually long and very rarely ends in a short vowel.

The **Asclepiad** metres are said to be so called after their inventor, of whom however nothing is known. Four varieties of line as used in them.

a. The Glyconic – – – ◡ ◡ – ◡ ▽

b. The Pherecratean – – – ◡ ◡ – ▽

c. The Lesser Asclepiad

– – – ◡ ◡ – ‖ – ◡ ◡ – ◡ ▽

d. The Greater Asclepiad

– – – ◡ ◡ – ‖ – ◡ ◡ – ‖ – ◡ ◡ – ◡ ▽

These verses are used to form the following systems:

First Asclepiad, used in l. 1; 3. 30; 4. 8, consists of *c* only:

– – – ◡ ◡ – ‖ – ◡ ◡ – ◡ ▽

Second Asclepiad, used in l. 3, 13, 19, 36; 3. 9, 15, 19, 24, 25, 28; 4. 1, 3, consists of couplets in which *a* is followed by *c*:

– – – ◡ ◡ – ◡ ▽

– – – ◡ ◡ – ‖ – ◡ ◡ – ◡ ▽

Third Asclepiad, used in l. 6, 15, 24, 33; 2. 12; 3. 10, 16; 4. 5, 12, consists of stanzas in which after *c* three times repeated *a* follows:

First three lines – – – ◡ ◡ – ‖ – ◡ ◡ – ◡ ▽

Fourth line – – – ◡ ◡ – ◡ ▽

Fourth Asclepiad, used in l. 5, 14, 21, 23; 3. 7, 13; 4. 13, consists of stanzas in which *c* twice is followed by *b* then *a*:

First two lines – – – ◡ ◡ – ‖ – ◡ ◡ – ◡ ▽

Third line – – – ◡ ◡ – –

Fourth line – – – ◡ ◡ – ◡ ▽

Fifth Asclepiad, used l. 11, 18; 4. 10, consists entirely of *d*.

Exceptional metres are:

l. 7, 28: an ordinary Hexameter (*Hexameter dactylicus catalecticus*) followed by a Dactylic Tetrameter Catalectic:

– ▽ | – ▽ | – ◡ ◡ | – ▽

4. 7: an ordinary Hexameter followed by a *versus Archilochius minor* – ◡ ◡ – ◡ ◡ ▽.

l. 4: a *versus Archilochius major*

– ▽ | – ▽ | – ▽ | – ◡ ◡ | – ◡ | – ◡ | – ▽

followed by a Trimeter Iambic Catalectic.

l. 18: a Trochaic Dimeter Catalectic followed by an Iambic Trimeter Catalectic:

– ◡ | – ◡ | – ◡ | – ▽

▽ – | ◡ – | ▽ – | ◡ – | ◡ – | ▽

3. 12: formed of the *pes Ionicus a minore* ◡ ◡ – –:

◡ ◡ – – | ◡ ◡ – – ‖ ◡ ◡ – ◡ ◡ – –

◡ ◡ – – | ◡ ◡ – – ◡ ◡ – ◡ ◡ – –

◡ ◡ – – ◡ ◡ – –

Some make the first line into two so that each stanza consists of four lines.

In all the Odes of Horace with the exception of 4. 8, which is clearly unsound, the number of the lines is a multiple of four, but in some metres the division into stanzas is not otherwise clearly marked.

It may be noted that the first nine Odes of the First Book are all in different metres, as though the poet wished to exhibit his varied skill; in the Second Book the first ten are alternately Alcaics and Sapphics; the Third Book commences with six long Alcaic Odes.

Q. HORATII FLACCI
CARMINUM
LIBER PRIMUS.

CARMEN I.

MAECENAS ătăvis ēdītĕ rēgĭbus,
o et praesĭdĭum et dulcĕ dĕcus meum,
sunt quos curriculo pulverem Olympicum
collegisse iŭvat metaquĕ fervĭdis
  evitata rŏtis palmaque nobilis
terrarum dominos evehit ad deos;
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus;
  illum, si proprio condidit horreo,
quidquid de Libycis verritur areis.
gaudentem patrios findere sarculo
agros Attalicis condicionibus
  nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi
  laudat rura sui; mox reficit rates

quassas, indocilis pauperiem pati.
est qui nec veteris pocula Massici
nec partem solido demere de die
spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
multos castra iuvant et lituo tubae
permixtus sonitus bellaque matribus
detestata. manet sub Iove frigido
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretes Marsus aper plagas.
me doctarum hederae praemia frontium
dis miscent superis, me gelidum nemus
nympharumque leves cum Satyris chori
secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus inseres,
sublimi feriam sidera vertice.

CARMEN II.

Iam satis terris nivis atque dirae
grandinis misit Pater et rubente
dextera sacras iaculatus arces
terruit Urbem,
terruit gentes, grave ne rediret
saeculum Pyrrhae nova monstra questae,
omne cum Proteus pecus egit altos
visere montes,

piscium et summa genus haesit ulmo,
nota quae sedes fuerat columbis,
et superiecto pavidae natarunt
aequore damae.
vidimus flavum Tiberim retortis
litore Etrusco violenter undis
ire deiectum monumenta regis
templaque Vestae;
Iliae dum se nimium querenti
iactat ultorem, vagus et sinistra
labitur ripa Iove non probante uxorius amnis.
audiet cives acuisse ferrum,
quo graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.
quem vocet divum populus ruentis
imperi rebus? prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?
cui dabit partes scelus expiandi
Iuppiter? tandem venias precamur
nube candentes umeros amictus
augur Apollo;
sive tu mavis, Erycina ridens,
quam Iocus circum volat et Cupido;
sive neglectum genus et nepotes
respicis auctor,

heu nimis longo satiate ludo,
quem iuvat clamor galeaeque leves,
acer et Mauri peditis cruentum
voltus in hostem;
sive mutata iuvenem figura
ales in terris imitaris almae
filius Maiae, patiens vocari
Caesaris ultor:
serus in caelum redeas diuque
laetus intersis populo Quirini,
neve te nostris vitiis iniquum
ocior aura
tollat; hic magnos potius triumphos,
hic ames dici pater atque princeps,
neu sinas Medos equitare inultos,
te duce, Caesar.

CARMEN III.

Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iäpyga,
navis, quae tibi creditum
debes Virgilium, finibus Atticis
reddas incolumem, precor,
et serves animae dimidium meae.
illi robur et aes triplex
circa pectus erat, qui fragilem truci

commisit pelago ratem
primus nec timuit praecipitem Africum
decertantem Aquilonibus
nec tristes Hyadas nec rabiem Noti,
quo non arbiter Hadriae
maior, tollere seu ponere volt freta.
quem Mortis timuit gradum,
qui siccis oculis monstra natantia,
qui vidit mare turgidum et
infames scopulos Acroceraunia?
nequiquam deus abscidit
prudens Oceano dissociabili
terras, si tamen impiae
non tangenda rates transiliunt vada.
audax omnia perpeti
gens humana ruit per vetitum nefas.
audax Iäpeti genus
ignem fraude mala gentibus intulit.
post ignem aetheria domo
subductum macies et nova febrium
terris incubuit cohors,
semotique prius tarda necessitas
leti corripuit gradum.
expertus vacuum Daedalus aëra
pennis non homini datis;
perrupit Acheronta Herculeus labor.
nil mortalibus ardui est;
caelum ipsum petimus stultitia neque
per nostrum patimur scelus
iracunda Iovem ponere fulmina.

CARMEN IV.

Solvitur acris hiemps grata vice veris et Favoni,
trahuntque siccas machinae carinas;
ac neque iam stabulis gaudet pecus aut arator igni,
nec prata canis albicant pruinis.
iam Cytherea choros ducit Venus imminente Luna,
iunctaeque Nymphis Gratiae decentes
alterno terram quatiunt pede, dum graves Cyclopum
Volcanus ardens urit officinas.
nunc decet aut viridi nitidum caput impedire myrto
aut flore, terrae quem ferunt solutae.
nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agnā sive malit haedō.
pallida Mors aequo pulsat pede pauperum tabernas
regumque turres. o beate Sesti,
vitae summa brevis spem nos vetat inchoare longam.
iam te premet nox fabulaeque Manes
et domus exilis Plutonia: quo simul mearis,
nec regna vini sortiere talis
nec tenerum Lycidan mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt.

CARMEN V.

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus,
grato, Pyrrha, sub antro?
cui flavam religas comam,

simplex munditiis? heu quoties fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,
qui nunc te fruitur credulus aurea;
qui semper vacuam, semper amabilem
sperat nescius aurae
fallacis. miseri, quibus
intentata nites! me tabula sacer
votiva paries indicat uvida
suspendisse potenti
vestimenta maris deo.

CARMEN VI.

Scriberis Vario fortis et hostium
victor Maeonii carminis alite,
quam rem cunque ferox navibus aut equis
miles te duce gesserit:
nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
nec cursus duplicis per mare Ulixei,
nec saevam Pelopis domum
conamur tenues grandia, dum pudor
imbellisque lyrae Musa potens vetat
laudes egregii Caesaris et tuas
culpa deterere ingeni.

quis Martem tunica tectum adamantina
digne scripserit? aut pulvere Troico
nigrum Merionen, aut ope Palladis
Tydiden superis parem?
nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur,
non praeter solitum leves.

CARMEN VII.

Laudabunt alii claram Rhodon aut Mytilenen
aut Epheson bimarisve Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
insignes aut Thessala Tempe.
sunt, quibus unum opus est, intactae Palladis urbem
carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam.
plurimus in Iunonis honorem
aptum dicet equis Argos ditesque Mycenas.
me nec tam patiens Lacedaemon
nec tam Larissae percussit campus opimae,
quam domus Albuneae resonantis
et praeceps Anio ac Tiburni lucus et uda
mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo
saepe Notus neque parturit imbres
perpetuo, sic tu sapiens finire memento
tristitiam vitaeque labores

molli, Plance, mero, seu te fulgentia signis
castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
sic tristes affatus amicos:
quo nos cunque feret melior fortuna parente,
ibimus, o socii comitesque.
nil desperandum Teucro duce et auspice Teucro;
certus enim promisit Apollo,
ambiguam tellure nova Salamina futuram.
o fortes peioraque passi
mecum saepe viri, nunc vino pellite curas:
cras ingens iterabimus aequor.

CARMEN VIII.

Lydia, dic, per omnes
te deos oro, Sybarin cur properes amando
perdere; cur apricum
oderit Campum, patiens pulveris atque solis?
cur neque militaris
inter aequales equitat, Gallica nec lupatis
temperat ora frenis?
cur timet flavum Tiberim tangere? cur olivum
sanguine viperino
cautius vitat neque iam livida gestat armis
brachia, saepe disco,
saepe trans finem iaculo nobilis expedito?

quid latet, ut marinae
filium dicunt Thetidis sub lacrimosa Troiae
funera, ne virilis
cultus in caedem et Lycias proriperet catervas?

CARMEN IX.

Vides, ut alta stet nive candidum
Soracte, nec iam sustineant onus
silvae laborantes geluque
flumina constiterint acuto.

dissolve frigus ligna super foco
large reponens, atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.

permitte divis cetera, qui simul
stravere ventos aequore fervido
deproeliantes, nec cupressi
nec veteres agitantur orni.

quid sit futurum cras, fuge quaerere et,
quem Fors dierum cunque dabit, lucro
appone, nec dulces amores
sperne puer, neque tu choreas,

donec virenti canities abest
morosa. nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora,

nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.

CARMEN X.

Mercuri, facunde nepos Atlantis,
qui feros cultus hominum recentum
voce formasti catus et decorae
more palaestrae,

te canam, magni Iovis et deorum
nuntium curvaeque lyrae parentem,
callidum, quidquid placuit, iocoso
condere furto.

te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.

quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Troiae
castra fefellit.

tu pias laetis animas reponis
sedibus virgaque levem coërces
aurea turbam, superis deorum
gratus et imis.

CARMEN XI.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
finem di dederint, Leuconoë, nec Babylonios
tentaris numeros. ut melius, quidquid erit, pati!
seu plures hiemes seu tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques, et spatio brevi
spem longam reseces. dum loquimur, fugerit invida
aetas: carpe diem quam minimum credula postero.

CARMEN XII.

Quem virum aut heroa lyra vel acri
tibia sumis celebrare, Clio?
quem deum? cuius recinet iocosa
nomen imago

aut in umbrosis Heliconis oris
aut super Pindo gelidove in Haemo?
unde vocalem temere insecutae
Orphea silvae,

arte materna rapidos morantem
fluminum lapsus celeresque ventos,
blandum et auritas fidibus canoris
ducere quercus.

quid prius dicam solitis parentis
laudibus, qui res hominum ac deorum,
qui mare ac terras variisque mundum
temperat horis?

unde nil maius generatur ipso,
nec viget quidquam simile aut secundum:
proximos illi tamen occupavit
Pallas honores.

proeliis audax neque te silebo
Liber et saevis inimica Virgo
beluis nec te metuende certa
Phoebe sagitta.

dicam et Alcidem puerosque Ledae,
hunc equis, illum superare pugnis
nobilem; quorum simul alba nautis
stella refulsit,

defluit saxis agitatus umor,
concidunt venti fugiuntque nubes,
et minax—quod sic voluere—ponto
unda recumbit.

Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
nobile letum.

Regulum et Scauros animaeque magnae
prodigum Paullum superante Poeno
gratus insigni referam Camena
Fabriciumque.

hunc et incomptis Curium capillis
utilem bello tulit et Camillum
saeva paupertas et avitus apto
cum lare fundus.

crescit occulto velut arbor aevo
fama Marcelli; micat inter omnes
Iulium sidus velut inter ignes
luna minores.
gentis humanae pater atque custos
orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.
ille, seu Parthos Latio imminentes
egerit iusto domitos triumpho,
sive subiectos Orientis orae
Seras et Indos,
te minor latum reget aequus orbem;
tu gravi curru quaties Olympum,
tu parum castis inimica mittes
fulmina lucis.

CARMEN XIII.

Cum tu, Lydia, Telephi
cervicem roseam, cerea Telephi
laudas brachia, vae meum
fervens difficili bile tumet iecur.
tum nec mens mihi nec color
certa sede manet, umor et in genas
furtim labitur, arguens
quam lentis penitus macerer ignibus.
uror, seu tibi candidos
turparunt umeros immodicae mero

rixae, sive puer furens
impressit memorem dente labris notam.
non, si me satis audias,
speres perpetuum, dulcia barbare
laedentem oscula, quae Venus
quinta parte sui nectaris imbuit.
felices ter et amplius,
quos irrupta tenet copula nec malis
divolsus querimoniis
suprema citius solvet amor die.

CARMEN XIV.

O navis, referent in mare te novi
fluctus! o quid agis? fortiter occupa
portum! nonne vides, ut
nudum remigio latus
et malus celeri saucius Africo
antennaeque gemant, ac sine funibus
vix durare carinae
possint imperiosius
aequor? non tibi sunt integra lintea,
non di, quos iterum pressa voces malo,
quamvis Pontica pinus,
silvae filia nobilis,
iactes et genus et nomen inutile;
nil pictis timidus navita puppibus
fidit. tu, nisi ventis
debes ludibrium, cave.

nuper sollicitum quae mihi taedium,
nunc desiderium curaque non levis,
interfusa nitentes
vites aequora Cycladas.

CARMEN XV.

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
ingrato celeres obruit otio
ventos, ut caneret fera
Nereus fata: "mala ducis avi domum,
quam multo repetet Graecia milite,
coniurata tuas rumpere nuptias
et regnum Priami vetus.
heu heu quantus equis, quantus adest viris
sudor! quanta moves funera Dardanae
genti! iam galeam Pallas et aegida
currusque et rabiem parat.
nequiquam Veneris praesidio ferox
pectes caesariem grataque feminis
imbelli cithara carmina divides;
nequiquam thalamo graves
hastas et calami spicula Cnosii
vitabis strepitumque et celerem sequi
Aiacem; tamen heu serus adulteros
crines pulvere collines.

non Laërtiaden, exitium tuae
genti, non Pylium Nestora respicis?
urgent impavidi te Salaminius
Teucer te Sthenelus sciens
pugnae, sive opus est imperitare equis,
non auriga piger; Merionen quoque
nosces. ecce furit te reperire atrox
Tydides melior patre,
quem tu, cervus uti vallis in altera
visum parte lupum graminis immemor,
sublimi fugies mollis anhelitu,
non hoc pollicitus tuae.
iracunda diem proferet Ilio
matronisque Phrygum classis Achilleï;
post certas hiemes uret Achaïcus
ignis Iliacas domos.

CARMEN XVI.

O matre pulchra filia pulchrior,
quem criminosis cunque voles modum
pones iambis, sive flamma
sive mari libet Hadriano.
non Dindymene, non adytis quatit
mentem sacerdotum incola Pythius,
non Liber aeque, non acuta
sic geminant Corybantes aera,

tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nec saevus ignis nec tremendo
Iuppiter ipse ruens tumultu.
fertur Prometheus, addere principi
limo coactus particulam undique
desectam, et insani leonis
vim stomacho apposuisse nostro.
irae Thyesten exitio gravi
stravere et altis urbibus ultimae
stetere causae, cur perirent
funditus imprimeretque muris
hostile aratrum exercitus insolens.
compesce mentem: me quoque pectoris
tentavit in dulci iuventa
fervor et in celeres iambos
misit furentem; nunc ego mitibus
mutare quaero tristia, dum mihi
fias recantatis amica
opprobriis animumque reddas.

CARMEN XVII.

Velox amoenum saepe Lucretilem
mutat Lycaeo Faunus et igneam
defendit aestatem capellis
usque meis pluviosque ventos.

impune tutum per nemus arbutos
quaerunt latentes et thyma deviae
olentis uxores mariti,
nec virides metuunt colubras,
nec Martiales haediliae lupos,
utcunque dulci, Tyndari, fistula
valles et Usticae cubantis
levia personuere saxa.
di me tuentur, dis pietas mea
et Musa cordi est, hic tibi copia
manabit ad plenum benigno
ruris honorum opulenta cornu.
hic in reducta valle Caniculae
vitabis aestus et fide Teïa
dices laborantes in uno
Penelopen vitreamque Circen;
hic innocentis pocula Lesbii
duces sub umbra, nec Semeleïus
cum Marte confundet Thyoneus
proelia, nec metues protervum
suspecta Cyrum, ne male dispari
incontinentes iniiciat manus
et scindat haerentem coronam
crinibus immeritamque vestem.

CARMEN XVIII.

Nullam, Vare, sacra vite prius severis arborem
circa mite solum Tiburis et moenia Catili.

siccis omnia nam dura deus proposuit, neque
mordaces aliter diffugiunt sollicitudines.
quis post vina gravem militiam aut pauperiem crepat?
quis non te potius, Bacche pater, teque, decens Venus?
at, ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
debellata, monet Sithoniis non levis Euius,
cum fas atque nefas exiguo fine libidinum
discernunt avidi. non ego te, candide Bassareu,
invitum quatiam, nec variis obsita frondibus
sub divum rapiam. saeva tene cum Berecyntio
cornu tympana, quae subsequitur caecus Amor sui,
et tollens vacuum plus nimio Gloria verticem,
arcanique Fides prodiga, perlucidior vitro.

CARMEN XIX.

Mater saeva Cupidinum
Thebanaeque iubet me Semeles puer
et lasciva Licentia
finitis animum reddere amoribus.
urit me Glycerae nitor
splendentis Pario marmore purius;
urit grata protervitas
et voltus nimium lubricus adspici.
in me tota ruens Venus
Cyprum deseruit, nec patitur Scythas
et versis animosum equis
Parthum dicere nec quae nihil attinent.

hic vivum mihi caespitem, hic
verbenas, pueri, ponite thuraque
bimi cum patera meri:
mactata veniet lenior hostia.

CARMEN XX.

Vile potabis modicis Sabinum
cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro
cum tibi plausus,
care Maecenas eques, ut paterni
fluminis ripae simul et iocosa
redderet laudes tibi Vaticani
montis imago.
Caecubum et prelo domitam Caleno
tum bibes uvam: mea nec Falernae
temperant vites neque Formiani
pocula colles.

CARMEN XXI.

Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitus Iovi.
vos laetam fluviis et nemorum coma,
quaecunque aut gelido prominet Algido,
nigris aut Erymanthi
silvis aut viridis Cragi;

vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis,
insignemque pharetra
fraternaque umerum lyra.
hic bellum lacrimosum, hic miseram famem
pestemque a populo et principe Caesare in
Persas atque Britannos
vestra motus aget prece.

CARMEN XXII.

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,
sive per Syrtes iter aestuosas
sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.
namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminum curis vagor expeditis,
fugit inermem.
quale portentum neque militaris
Daunias latis alit aesculetis,
nec Iubae tellus generat leonum
arida nutrix.

pone me pigris ubi nulla campis
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque
Iuppiter urget;
pone sub curru nimium propinqui
solis in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.

CARMEN XXIII.

Vitas hinnuleo me similis, Chloë,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu.
nam seu mobilibus veris inhorruit
adventus foliis seu virides rubum
dimovere lacertae,
et corde et genibus tremit.
atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
tandem desine matrem
tempestiva sequi viro.

CARMEN XXIV.

Quis desiderio sit pudor aut modus
tam cari capitis? praecipe lugubres
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.

ergo Quinctilium perpetuus sopor
urget! cui Pudor et Iustitiae soror,
incorrupta Fides, nudaque Veritas
quando ullum inveniet parem?
multis ille bonis flebilis occidit,
nulli flebilior quam tibi, Virgili.
tu frustra pius heu non ita creditum
poscis Quinctilium deos.
quod si Threïcio blandius Orpheo
auditam moderere arboribus fidem,
non vanae redeat sanguis imagini,
quam virga semel horrida,
non lenis precibus fata recludere,
nigro compulerit Mercurius gregi.
durum: sed levius fit patientia,
quidquid corrigere est nefas.

CARMEN XXV.

Parcius iunctas quatiunt fenestras
iactibus crebris iuvenes protervi,
nec tibi somnos adimunt, amatque
ianua limen,
quae prius multum facilis movebat
cardines; audis minus et minus iam:
"me tuo longas pereunte noctes,
Lydia, dormis?"

invicem moechos anus arrogantes
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,
cum tibi flagrans amor et libido,
quae solet matres furiare equorum,
saeviet circa iecur ulcerosum,
non sine questu,
laeta quod pubes hedera virente
gaudeat pulla magis atque myrto,
aridas frondes hiemis sodali
dedicet Hebro.

CARMEN XXVI.

Musis amicus tristitiam et metus
tradam protervis in mare Creticum
portare ventis, quis sub Arcto
rex gelidae metuatur orae,
quid Tiridaten terreat, unice
securus. o, quae fontibus integris
gaudes, apricos necte flores,
necte meo Lamiae coronam,
Pimplea dulcis! nil sine te mei
prosunt honores: hunc fidibus novis,
hunc Lesbio sacrare plectro
teque tuasque decet sorores.

CARMEN XXVII.

Natis in usum laetitiae scyphis
pugnare Thracum est: tollite barbarum
morem, verecundumque Bacchum
sanguineis prohibete rixis!
vino et lucernis Medus acinaces
immane quantum discrepat: impium
lenite clamorem, sodales,
et cubito remanete presso!
voltis severi me quoque sumere
partem Falerni? dicat Opuntiae
frater Megillae, quo beatus
volnere, qua pereat sagitta.
cessat voluntas? non alia bibam
mercede. quae te cunque domat Venus,
non erubescendis adurit
ignibus ingenuoque semper
amore peccas. quidquid habes, age,
depone tutis auribus. ah miser,
quanta laborabas Charybdi,
digne puer meliore flamma!
quae saga, quis te solvere Thessalis
magus venenis, quis poterit deus?
vix illigatum te triformi
Pegasus expediet Chimaera.

CARMEN XXVIII.

Te maris et terrae numeroque carentis harenae
mensorem cohibent, Archyta,

pulveris exigui prope litus parva Matinum
munera, nec quidquam tibi prodest
aërias tentasse domos animoque rotundum
percurrisse polum morituro.
occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras
et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
demissum, quamvis, clipeo Troiana refixo
tempora testatus, nihil ultra
nervos atque cutem morti concesserat atrae,
iudice te non sordidus auctor
naturae verique. sed omnes una manet nox
et calcanda semel via leti.
dant alios Furiae torvo spectacula Marti;
exitio est avidum mare nautis;
mixta senum ac iuvenum densentur funera,
nullum
saeva caput Proserpina fugit.
me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
at tu, nauta, vagae ne parce malignus harenae
ossibus et capiti inhumato
particulam dare: sic, quodcunque minabitur Eurus
fluctibus Hesperiis, Venusinae
plectantur silvae te sospite, multaque merces,
unde potest, tibi defluat aequo
ab Iove Neptunoque sacri custode Tarenti.
negligis immeritis nocituram

postmodo te natis fraudem committere? fors et
debita iura vicesque superbae
te maneant ipsum: precibus non linquar inultis,
teque piacula nulla resolvent.
quamquam festinas, non est mora longa; licebit
iniecto ter pulvere curras.

CARMEN XXIX.

Icci, beatis nunc Arabum invides
gazis, et acrem militiam paras
non ante devictis Sabaeae
regibus, horribilique Medo
nectis catenas? quae tibi virginum
sponso necato barbara serviet?
puer quis ex aula capillis
ad cyathum statuetur unctis,
doctus sagittas tendere Sericas
arcu paterno? quis neget arduis
pronos relabi posse rivos
montibus et Tiberim reverti,
cum tu coëmptos undique nobilis
libros Panaeti Socraticam et domum
mutare loricis Hiberis,
pollicitus meliora, tendis?

CARMEN XXX.

O Venus, regina Cnidi Paphique,
sperne dilectam Cypron, et vocantis
thure te multo Glycerae decoram
transfer in aedem.

fervidus tecum puer et solutis
gratiae zonis properentque Nymphae
et parum comis sine te Iuventas
Mercuriusque.

CARMEN XXXI.

Quid dedicatum poscit Apollinem
vates? quid orat de patera novum
fundens liquorem? non opimae
Sardiniae segetes feraces,
non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura, quae Liris quieta
mordet aqua taciturnus amnis.
premant Calena falce quibus dedit
fortuna vitem, dives et aureis
mercator exsiccet cululis
vina Syra reparata merce,
dis carus ipsis, quippe ter et quater
anno revisens aequor Atlanticum
impune. me pascunt olivae,
me cichorea levesque malvae.
frui paratis et valido mihi,
Latoë, dones et, precor, integra
cum mente, nec turpem senectam
degere nec citharā carentem.

CARMEN XXXII.

Poscimur. si quid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et plures, age, dic Latinum,
barbite, carmen,

Lesbio primum modulate civi,
qui ferox bello tamen inter arma,
sive iactatam religarat udo
litore navim,

Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.

o decus Phoebi et dapibus supremi
grata testudo Iovis, o laborum
dulce lenimen, mihi cunque salve
rite vocanti.

CARMEN XXXIII.

Albi, ne doleas plus nimio memor
immitis Glycerae, neu miserabiles
decantes elegos, cur tibi iunior
laesa praeniteat fide.

insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declinat Pholoën; sed prius Apulis
iungentur capreae lupis,

quam turpi Pholoë peccet adultero.
sic visum Veneri, cui placet impares
formas atque animos sub iuga aënea
saevo mittere cum ioco.

ipsum me, melior cum peteret Venus,
grata detinuit compede Myrtale
libertina, fretis acrior Hadriae
curvantis Calabros sinus.

CARMEN XXXIV.

Parcus deorum cultor et infrequens,
insanientis dum sapientiae
consultus erro, nunc retrorsum
vela dare atque iterare cursus

cogor relictos: namque Diespiter,
igni corusco nubila dividens
plerumque, per purum tonantes
egit equos volucremque currum,

quo bruta tellus et vaga flumina,
quo Styx et invisi horrida Taenari
sedes Atlanteusque finis
concutitur. valet ima summis

mutare et insignem attenuat deus
obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
sustulit, hic posuisse gaudet.

CARMEN XXXV.

O diva, gratum quae regis Antium,
praesens vel imo tollere de gradu
mortale corpus vel superbos
vertere funeribus triumphos,
te pauper ambit sollicita prece
ruris colonus, te dominam aequoris,
quicunque Bithyna lacessit
Carpathium pelagus carina.
te Dacus asper, te profugi Scythae
urbesque gentesque et Latium ferox
regumque matres barbarorum et
purpurei metuunt tyranni,
iniurioso ne pede proruas
stantem columnam, neu populus frequens
ad arma cessantes, ad arma
concitet imperiumque frangat.
te semper anteit saeva Necessitas,
clavos trabales et cuneos manu
gestans aëna, nec severus
uncus abest liquidumque plumbum.
te Spes et albo rara Fides colit
velata panno nec comitem abnegat,
utcunque mutata potentes
veste domos inimica linquis.
at volgus infidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici
ferre iugum pariter dolosi.

serves iturum Caesarem in ultimos
orbis Britannos et iuvenum recens
examen Eois timendum
partibus Oceanoque rubro.
eheu cicatricum et sceleris pudet
fratrumque. quid nos dura refugimus
aetas? quid intactum nefasti
liquimus? unde manum iuventus
metu deorum continuit? quibus
pepercit aris? o utinam nova
incude diffingas retusum in
Massagetas Arabasque ferrum!

CARMEN XXXVI.

Et thure et fidibus iuvat
placare et vituli sanguine debito
custodes Numidae deos,
qui nunc Hesperia sospes ab ultima
caris multa sodalibus,
nulli plura tamen dividit oscula
quam dulci Lamiae, memor
actae non alio rege puertiae
mutataeque simul togae.
Cressa ne careat pulchra dies nota,
neu promptae modus amphorae,
neu morem in Salium sit requies pedum,
neu multi Damalis meri
Bassum Threïcia vincat amystide,

neu desint epulis rosae,
neu vivax apium, neu breve lilium.
omnes in Damalin putres
deponent oculos, nec Damalis novo
divelletur adultero
lascivis hederis ambitiosior.

CARMEN XXXVII.

Nunc est bibendum, nunc pede libero
pulsanda tellus, nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.
antehac nefas depromere Caecubum
cellis avitis, dum Capitolio
regina dementes ruinas
funus et imperio parabat
contaminato cum grege turpium
morbo virorum, quidlibet impotens
sperare fortunaque dulci
ebria. sed minuit furorem
vix una sospes navis ab ignibus,
mentemque lymphatam Mareotico
redegit in veros timores
Caesar, ab Italia volantem
remis adurgens, accipiter velut
molles columbas aut leporem citus
venator in campis nivalis
Haemoniae, daret ut catenis

fatale monstrum: quae generosius
perire quaerens nec muliebriter
expavit ensem nec latentes
classe cita reparavit oras.
ausa et iacentem visere regiam
voltu sereno, fortis et asperas
tractare serpentes, ut atrum
corpore combiberet venenum,
deliberata morte ferocior,
saevis Liburnis scilicet invidens
privata deduci superbo
non humilis mulier triumpho.

CARMEN XXXVIII.

Persicos odi, puer, apparatus,
displicent nexae philyra coronae;
mitte sectari, rosa quo locorum
sera moretur.
simplici myrto nihil allabores
sedulus curo: neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

CARMEN I.

Motum ex Metello consule civicum
bellique causas et vitia et modos
ludumque Fortunae gravesque
principum amicitias et arma
nondum expiatis uncta cruoribus,
periculosae plenum opus aleae,
tractas et incedis per ignes
suppositos cineri doloso.
paullum severae Musa tragoediae
desit theatris: mox ubi publicas
res ordinaris, grande munus
Cecropio repetes cothurno,

insigne maestis praesidium reis
et consulenti, Pollio, curiae,
cui laurus aeternos honores
Delmatico peperit triumpho.

iam nunc minaci murmure cornuum
perstringis aures, iam litui strepunt,
iam fulgor armorum fugaces
terret equos equitumque voltus.

audire magnos iam videor duces
non indecoro pulvere sordidos,
et cuncta terrarum subacta
praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior
Afris inulta cesserat impotens
tellure victorum nepotes
rettulit inferias Iugurthae.

quis non Latino sanguine pinguior
campus sepulcris impia proelia
testatur auditumque Medis
Hesperiae sonitum ruinae?

qui gurges aut quae flumina lugubris
ignara belli? quod mare Dauniae
non decoloravere caedes?
quae caret ora cruore nostro?

sed ne relictis, Musa procax, iocis
Ceae retractes munera neniae:
mecum Dionaeo sub antro
quaere modos leviore plectro.

CARMEN II.

Nullus argento color est avaris
abdito terris, inimice lamnae
Crispe Salusti, nisi temperato
splendeat usu.

vivet extento Proculeius aevo,
notus in fratres animi paterni;
illum aget penna metuente solvi
fama superstes.

latius regnes avidum domando
spiritum, quam si Libyam remotis
Gadibus iungas et uterque Poenus
serviat uni.

crescit indulgens sibi dirus hydrops,
nec sitim pellit, nisi causa morbi
fugerit venis et aquosus albo
corpore languor.

redditum Cyri solio Phraaten
dissidens plebi numero beatorum
eximit Virtus populumque falsis
dedocet uti

vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentes oculo inretorto
spectat acervos.

CARMEN III.

Aequam memento rebus in arduis
servare mentem, non secus in bonis
ab insolenti temperatam
laetitia, moriture Delli,

seu maestus omni tempore vixeris,
seu te in remoto gramine per dies
festos reclinatum bearis
interiore nota Falerni.

quo pinus ingens albaque populus
umbram hospitalem consociare amant
ramis? quid obliquo laborat
lympha fugax trepidare rivo?

huc vina et unguenta et nimium brevcs
flores amoenae ferre jube rosae,
dum res et aetas et sororum
fila trium patiuntur atra.

cedes coëmptis saltibus et domo
villaque, flavus quam Tiberis lavit,
cedes et exstructis in altum
divitiis potietur heres.

divesne prisco natus ab Inacho,
nil interest, an pauper et infima
de gente sub divo moreris,
victima nil miserantis Orci.

omnes eodem cogimur, omnium
versatur urna serius ocius
sors exitura et nos in aeternum
exsilium impositura cumbae.

CARMEN IV.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
serva Briseis niveo colore
movit Achillem;

movit Aiacem Telamone natum
forma captivae dominum Tecmessae;
arsit Atrides medio in triumpho
virgine rapta,

barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
tradidit fessis leviora tolli
Pergama Grais.

nescias an te generum beati
Phyllidis flavae decorent parentes:
regium certe genus et penates
maeret iniquos.

crede non illam tibi de scelesta
plebe dilectam, neque sic fidelem,
sic lucro aversam potuisse nasci
matre pudenda.

brachia et voltum teretesque suras
integer laudo; fuge suspicari,
cuius octavum trepidavit aetas
claudere lustrum.

CARMEN V.

Nondum subacta ferre iugum valet
cervice, nondum munia comparis
aequare nec tauri ruentis
in venerem tolerare pondus.
circa virentes est animus tuae
campos iuvencae, nunc fluviis gravem
solantis aestum, nunc in udo
ludere cum vitulis salicto
praegestientis. tolle cupidinem
immitis uvae: iam tibi lividos
distinguet autumnus racemos
purpureo varius colore.
iam te sequetur: currit enim ferox
aetas et illi, quos tibi dempserit,
apponet annos; iam proterva
fronte petet Lalage maritum,
dilecta, quantum non Pholoë fugax,
non Chloris albo sic umero nitens,
ut pura nocturno renidet
luna mari, Cnidiusve Gyges,

quem si puellarum insereres choro,
mire sagaces falleret hospites
discrimen obscurum solutis
crinibus ambiguoque voltu.

CARMEN VI.

Septimi, Gades aditure mecum et
Cantabrum indoctum iuga ferre nostra et
barbaras Syrtes, ubi Maura semper
aestuat unda,
Tibur Argeo positum colono
sit meae sedes utinam senectae,
sit modus lasso maris et viarum
militiaeque!
unde si Parcae prohibent iniquae,
dulce pellitis ovibus Galaesi
flumen et regnata petam Laconi
rura Phalantho.
ille terrarum mihi praeter omnes
angulus ridet, ubi non Hymetto
mella decedunt viridique certat
baca Venafro;
ver ubi longum tepidasque praebet
Iuppiter brumas, et amicus Aulon
fertili Baccho minimum Falernis
invidet uvis.

ille te mecum locus et beatae
postulant arces; ibi tu calentem
debita sparges lacrima favillam
vatis amici.

CARMEN VII.

O saepe mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,
Pompei meorum prime sodalium,
cum quo morantem saepe diem mero
fregi coronatus nitentes
malobathro Syrio capillos?
tecum Philippos et celerem fugam
sensi relicta non bene parmula,
cum fracta virtus et minaces
turpe solum tetigere mento.
sed me per hostes Mercurius celer
denso paventem sustulit aëre;
te rursus in bellum resorbens
unda fretis tulit aestuosis.
ergo obligatam redde Iovi dapem
longaque fessum militia latus
depone sub lauru mea nec
parce cadis tibi destinatis.

oblivioso levia Massico
ciboria exple; funde capacibus
unguenta de conchis. quis udo
deproperare apio coronas
curatve myrto? quem Venus arbitrum
dicet bibendi? non ego sanius
bacchabor Edonis: recepto
dulce mihi furere est amico.

CARMEN VIII.

Ulla si iuris tibi peierati
poena, Barine, nocuisset unquam,
dente si nigro fieres vel uno
turpior ungui,
crederem. sed tu, simul obligasti
perfidum votis caput, enitescis
pulchrior multo iuvenumque prodis
publica cura.
expedit matris cineres opertos
fallere et toto taciturna noctis
signa cum caelo gelidaque divos
morte carentes.
ridet hoc, inquam, Venus ipsa, rident
simplices Nymphae, ferus et Cupido
semper ardentes acuens sagittas
cote cruenta.

addo, quod pubes tibi crescit omnis,
servitus crescit nova, nec priores
impiae tectum dominae relinquunt
saepe minati.
te suis matres metuunt iuvencis,
te senes parci miseraeque nuper
virgines nuptae, tua ne retardet
aura maritos.

CARMEN IX.

Non semper imbres nubibus hispidos
manant in agros aut mare Caspium
vexant inaequales procellae
usque, nec Armeniis in oris,
amice Valgi, stat glacies iners
menses per omnes aut Aquilonibus
querceta Gargani laborant
et foliis viduantur orni:
tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
surgente decedunt amores
nec rapidum fugiente Solem.
at non ter aevo functus amabilem
ploravit omnes Antilochum senex
annos, nec impubem parentes
Troïlon aut Phrygiae sorores

flevere semper. desine mollium
tandem querellarum, et potius nova
cantemus Augusti tropaea
Caesaris et rigidum Niphaten,
Medumque flumen gentibus additum
victis minores volvere vertices,
intraque praescriptum Gelonos
exiguis equitare campis.

CARMEN X.

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.
auream quisquis mediocritatem
diligit, tutus caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.
saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montes.
sperat infestis, metuit secundis
alteram sortem bene praeparatum
pectus. informes hiemes reducit
Iuppiter, idem

summovet. non, si male nunc, et olim
sic erit: quondam cithara tacentem
suscitat musam neque semper arcum
tendit Apollo.
rebus angustis animosus atque
fortis appare; sapienter idem
contrahes vento nimium secundo
turgida vela.

CARMEN XI.

Quid bellicosus Cantaber et Scythes,
Hirpine Quinti, cogitet Hadria
divisus obiecto, remittas
quaerere nec trepides in usum
poscentis aevi pauca. fugit retro
levis iuventas et decor, arida
pellente lascivos amores
canitie facilemque somnum.
non semper idem floribus est honor
vernis neque uno Luna rubens nitet
voltu: quid aeternis minorem
consiliis animum fatigas?
cur non sub alta vel platano vel hac
pinu iacentes sic temere et rosa
canos odorati capillos,
dum licet, Assyriaque nardo

potamus uncti? dissipat Euius
curas edaces. quis puer ocius
restinguet ardentis Falerni
pocula praetereunte lympha?
quis devium scortum eliciet domo
Lyden? eburna, dic age, cum lyra
maturet in comptum Lacaenae
more comas religata nodum.

CARMEN XII.

Nolis longa ferae bella Numantiae
nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
aptari citharae modis,
nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
telluris iuvenes, unde periculum
fulgens contremuit domus
Saturni veteris; tuque pedestribus
dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
regum colla minacium.
me dulces dominae Musa Licymniae
cantus, me voluit dicere lucidum
fulgentes oculos et bene mutuis
fidum pectus amoribus;

quam nec ferre pedem dedecuit choris
nec certare ioco nec dare brachia
ludentem nitidis virginibus sacro
Dianae celebris die.
num tu, quae tenuit dives Achaemenes,
aut pinguis Phrygiae Mygdonias opes
permutare velis crine Licymniae,
plenas aut Arabum domos?—:
dum flagrantia detorquet ad oscula
cervicem aut facili saevitia negat,
quae poscente magis gaudeat eripi,
interdum rapere occupet.

CARMEN XIII.

Ille et nefasto te posuit die,
quicunque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem opprobriumque pagi;
illum et parentis crediderim sui
fregisse cervicem et penetralia
sparsisse nocturno cruore
hospitis; ille venena Colcha
et quidquid usquam concipitur nefas
tractavit, agro qui statuit meo
te triste lignum, te caducum
in domini caput immerentis.

quid quisque vitet, nunquam homini satis
cautum est in horas: navita Bosporum
Poenus perhorrescit neque ultra
caeca timet aliunde fata,
miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
robur; sed improvisa leti
vis rapuit rapietque gentes.
quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discretas piorum et
Aeoliis fidibus querentem
Sappho puellis de popularibus,
et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli!
utrumque sacro digna silentio
mirantur umbrae dicere; sed magis
pugnas et exactos tyrannos
densum umeris bibit aure volgus.
quid mirum, ubi illis carminibus stupens
demittit atras belua centiceps
aures et intorti capillis
Eumenidum recreantur angues?
quin et Prometheus et Pelopis parens
dulci laborum decipitur sono;
nec curat Orion leones
aut timidos agitare lyncas.

CARMEN XIV.

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis et instanti senectae
afferet indomitaeque morti,—
non, si trecenis, quotquot eunt dies,
amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
compescit unda, scilicet omnibus,
quicunque terrae munere vescimur,
enaviganda, sive reges
sive inopes erimus coloni.
frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuemus Austrum:
visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris.
linquenda tellus et domus et placens
uxor, neque harum, quas colis, arborum
te praeter invisas cupressos
ulla brevem dominum sequetur.

absumet heres Caecuba dignior
servata centum clavibus et mero
tinget pavimentum superbo,
pontificum potiore cenis.

CARMEN XV.

Iam pauca aratro iugera regiae
moles relinquent, undique latius
extenta visentur Lucrino
stagna lacu, platanusque caelebs
evincet ulmos; tum violaria et
myrtus et omnis copia narium
spargent olivetis odorem
fertilibus domino priori;
tum spissa ramis laurea fervidos
excludet ictus. non ita Romuli
praescriptum et intonsi Catonis
auspiciis veterumque norma.
privatus illis census erat brevis,
commune magnum: nulla decempedis
metata privatis opacam
porticus excipiebat Arcton,
nec fortuitum spernere caespitem
leges sinebant, oppida publico
sumptu iubentes et deorum
templa novo decorare saxo.

CARMEN XVI.

Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;
otium bello furiosa Thrace,
otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.
non enim gazae neque consularis
summovet lictor miseros tumultus
mentis et curas laqueata circum
tecta volantes.
vivitur parvo bene, cui paternum
splendet in mensa tenui salinum,
nec leves somnos timor aut cupido
sordidus aufert.
quid brevi fortes iaculamur aevo
multa? quid terras alio calentes
sole mutamus? patriae quis exsul
se quoque fugit?
scandit aeratas vitiosa naves
cura nec turmas equitum relinquit,
ocior cervis et agente nimbos
ocior Euro.

laetus in praesens animus quod ultra est
oderit curare et amara lento
temperet risu; nihil est ab omni
parte beatum.
abstulit clarum cita mors Achillem,
longa Tithonum minuit senectus,
et mihi forsan, tibi quod negarit,
porriget hora.
te greges centum Siculaeque circum
mugiunt vaccae, tibi tollit hinnitum
apta quadrigis equa, te bis Afro
murice tinctae
vestiunt lanae: mihi parva rura et
spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
spernere volgus.

CARMEN XVII.

Cur me querellis exanimas tuis?
nec dis amicum est nec mihi te prius
obire, Maecenas, mearum
grande decus columenque rerum.
ah te meae si partem animae rapit
maturior vis, quid moror altera,
nec carus aeque nec superstes
integer? ille dies utramque

ducet ruinam. non ego perfidum
dixi sacramentum: ibimus, ibimus,
utcunque praecedes, supremum
carpere iter comites parati.
me nec Chimaerae spiritus igneae
nec, si resurgat, centimanus Gyas
divellet unquam: sic potenti
Iustitiae placitumque Parcis.
seu Libra seu me Scorpios adspicit
formidolosus, pars violentior
natalis horae, seu tyrannus
Hesperiae Capricornus undae,
utrumque nostrum incredibili modo
consentit astrum. te Iovis impio
tutela Saturno refulgens
eripuit volucrisque fati
tardavit alas, cum populus frequens
laetum theatris ter crepuit sonum:
me truncus illapsus cerebro
sustulerat, nisi Faunus ictum
dextra levasset, Mercurialium
custos virorum. reddere victimas
aedemque votivam memento:
nos humilem feriemus agnam.

CARMEN XVIII.

Non ebur neque aureum
mea renidet in domo lacunar,
non trabes Hymettiae
premunt columnas ultima recisas
Africa, neque Attali
ignotus heres regiam occupavi,
nec Laconicas mihi
trahunt honestae purpuras clientae:
at fides et ingeni
benigna vena est, pauperemque dives
me petit; nihil supra
deos lacesso nec potentem amicum
largiora flagito,
satis beatus unicis Sabinis.
truditur dies die,
novaeque pergunt interire lunae;
tu secanda marmora
locas sub ipsum funus et sepulcri
immemor struis domos
marisque Baiis obstrepentis urges
summovere litora,
parum locuples continente ripa.
quid, quod usque proximos
revellis agri terminos et ultra

limites clientium
  salis avarus? pellitur paternos
in sinu ferens deos
  et uxor et vir sordidosque natos.
nulla certior tamen
  rapacis Orci fine destinata
aula divitem manet
  herum. quid ultra tendis? aequa tellus
pauperi recluditur
  regumque pueris, nec satelles Orci
callidum Promethea
  revexit auro captus. hic superbum
Tantalum atque Tantali
  genus coërcet, hic levare functum
pauperem laboribus
  vocatus atque non vocatus audit.

CARMEN XIX.

Bacchum in remotis carmina rupibus
vidi docentem—credite posteri—
  nymphasque discentes et aures
    capripedum Satyrorum acutas.
euoe, recenti mens trepidat metu
plenoque Bacchi pectore turbidum
  laetatur. euoe, parce Liber,
    parce, gravi metuende thyrso!

fas pervicaces est mihi Thyiadas
vinique fontem, lactis et uberes
  cantare rivos atque truncis
    lapsa cavis iterare mella;
fas et beatae coniugis additum
stellis honorem tectaque Penthei
  disiecta non leni ruina,
    Thracis et exitium Lycurgi.
tu flectis amnes, tu mare barbarum,
tu separatis uvidus in iugis
  nodo coërces viperino
    Bistonidum sine fraude crines:
tu, cum parentis regna per arduum
cohors Gigantum scanderet impia,
  Rhoetum retorsisti leonis
    unguibus horribilique mala;
quamquam choreis aptior et iocis
ludoque dictus non sat idoneus
  pugnae ferebaris: sed idem
    pacis eras mediusque belli.
te vidit insons Cerberus aureo
cornu decorum, leniter atterens
  caudam, et recedentis trilingui
    ore pedes tetigitque crura.

CARMEN XX.

Non usitata nec tenui ferar
penna biformis per liquidum aethera
vates, neque in terris morabor
longius, invidiaque maior
urbes relinquam. non ego, pauperum
sanguis parentum, non ego, quem vocas,
dilecte Maecenas, obibo
nec Stygia cohibebor unda.
iam iam residunt cruribus asperae
pelles, et album mutor in alitem
superne, nascunturque leves
per digitos umerosque plumae.
iam Daedaleo notior Icaro
visam gementis litora Bospori
syrtesque Gaetulas canorus
ales Hyperboreosque campos.
me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
noscent Geloni, me peritus
discet Hiber Rhodanique potor.
absint inani funere neniae
luctusque turpes et querimoniae;
compesce clamorem ac sepulcri
mitte supervacuos honores.

Q. HORATII FLACCI
CARMINUM
LIBER TERTIUS.

CARMEN I.

Odi profanum volgus et arceo;
favete linguis: carmina non prius
audita Musarum sacerdos
virginibus puerisque canto.
regum timendorum in proprios greges,
reges in ipsos imperium est Iovis
clari Giganteo triumpho,
cuncta supercilio moventis.
est, ut viro vir latius ordinet
arbusta sulcis, hic generosior
descendat in Campum petitor,
moribus hic meliorque fama

contendat, illi turba clientium
sit maior: aequa lege Necessitas
sortitur insignes et imos;
omne capax movet urna nomen.

destrictus ensis cui super impia
cervice pendet, non Siculae dapes
dulcem elaborabunt saporem,
non avium citharaeque cantus
somnum reducent. somnus agrestium
lenis virorum non humiles domos
fastidit umbrosamque ripam,
non Zephyris agitata Tempe.

desiderantem quod satis est neque
tumultuosum sollicitat mare,
nec saevus Arcturi cadentis
impetus aut orientis Haedi,

non verberatae grandine vineae
fundusque mendax, arbore nunc aquas
culpante, nunc torrentia agros
sidera, nunc hiemes iniquas.

contracta pisces aequora sentiunt
iactis in altum molibus; huc frequens
caementa demittit redemptor
cum famulis dominusque terrae
fastidiosus. sed Timor et Minae
scandunt eodem, quo dominus, neque
decedit aerata triremi et
post equitem sedet atra Cura.

quod si dolentem nec Phrygius lapis
nec purpurarum sidere clarior
delenit usus nec Falerna
vitis Achaemeniumque costum,

cur invidendis postibus et novo
sublime ritu moliar atrium?
cur valle permutem Sabina
divitias operosiores?

CARMEN II.

Angustam amice pauperiem pati
robustus acri militia puer
condiscat et Parthos feroces
vexet eques metuendus hasta
vitamque sub divo et trepidis agat
in rebus. illum ex moenibus hosticis
matrona bellantis tyranni
prospiciens et adulta virgo
suspiret, eheu, ne rudis agminum
sponsus lacessat regius asperum
tactu leonem, quem cruenta
per medias rapit ira caedes.

dulce et decorum est pro patria mori:
mors et fugacem persequitur virum,
nec parcit imbellis iuventae
poplitibus timidoque tergo.

virtus repulsae nescia sordidae
intaminatis fulget honoribus,
nec sumit aut ponit secures
arbitrio popularis aurae.
virtus recludens immeritis mori
caelum negata tentat iter via,
coetusque volgares et udam
spernit humum fugiente penna.
est et fideli tuta silentio
merces: vetabo, qui Cereris sacrum
volgarit arcanae, sub isdem
sit trabibus fragilemve mecum
solvat phaselon; saepe Diespiter
neglectus incesto addidit integrum:
raro antecedentem scelestum
deseruit pede Poena claudo.

CARMEN III.

Iustum et tenacem propositi virum
non civium ardor prava iubentium,
non voltus instantis tyranni
mente quatit solida neque Auster,
dux inquieti turbidus Hadriae,
nec fulminantis magna manus Iovis;
si fractus illabatur orbis,
impavidum ferient ruinae.

hac arte Pollux et vagus Hercules
enisus arces attigit igneas,
quos inter Augustus recumbens
purpureo bibit ore nectar.
hac te merentem, Bacche pater, tuae
vexere tigres indocili iugum
collo trahentes; hac Quirinus
Martis equis Acheronta fugit,
gratum elocuta consiliantibus
Iunone divis: Ilion, Ilion
fatalis incestusque iudex
et mulier peregrina vertit
in pulverem, ex quo destituit deos
mercede pacta Laomedon, mihi
castaeque damnatum Minervae
cum populo et duce fraudulento.
iam nec Lacaenae splendet adulterae
famosus hospes nec Priami domus
periura pugnaces Achivos
Hectoreis opibus refringit,
nostrisque ductum seditionibus
bellum resedit. protinus et graves
iras et invisum nepotem,
Troica quem peperit sacerdos,
Marti redonabo; illum ego lucidas
inire sedes, ducere nectaris
sucos et adscribi quietis
ordinibus patiar deorum.

dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
in parte regnanto beati;
dum Priami Paridisque busto
insultet armentum et catulos ferae
celent inultae, stet Capitolium
fulgens triumphatisque possit
Roma ferox dare iura Medis.
horrenda late nomen in ultimas
extendat oras, qua medius liquor
secernit Europen ab Afro,
qua tumidus rigat arva Nilus,
aurum irrepertum et sic melius situm,
cum terra celat, spernere fortior
quam cogere humanos in usus
omne sacrum rapiente dextra.
quicunque mundo terminus obstitit,
hunc tanget armis, visere gestiens,
qua parte debacchentur ignes,
qua nebulae pluviique rores.
sed bellicosis fata Quiritibus
hac lege dico, ne nimium pii
rebusque fidentes avitae
tecta velint reparare Troiae.
Troiae renascens alite lugubri
fortuna tristi clade iterabitur,
ducente victrices catervas
coniuge me Iovis et sorore.

ter si resurgat murus aëneus
auctore Phoebo, ter pereat meis
excisus Argivis, ter uxor
capta virum puerosque ploret.
non hoc iocosae conveniet lyrae:
quo, Musa, tendis? desine pervicax
referre sermones deorum et
magna modis tenuare parvis.

CARMEN IV.

Descende caelo et dic age tibia
regina longum Calliope melos,
seu voce nunc mavis acuta,
seu fidibus citharaque Phoebi.
auditis, an me ludit amabilis
insania? audire et videor pios
errare per lucos, amoenae
quos et aquae subeunt et aurae.
me fabulosae Volture in Apulo
altricis extra limen Apuliae
ludo fatigatumque somno
fronde nova puerum palumbes
texere, mirum quod foret omnibus,
quicunque celsae nidum Acherontiae
saltusque Bantinos et arvum
pingue tenent humilis Forenti,

ut tuto ab atris corpore viperis
dormirem et ursis, ut premerer sacra
lauroque collataque myrto,
non sine dis animosus infans.

vester, Camenae, vester in arduos
tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum
seu liquidae placuere Baiae.

vestris amicum fontibus et choris
non me Philippis versa acies retro,
devota non exstinxit arbos,
nec Sicula Palinurus unda.

utcunque mecum vos eritis, libens
insanientem navita Bosporum
tentabo et urentes harenas
litoris Assyrii viator;

visam Britannos hospitibus feros
et laetum equino sanguine Concanum,
visam pharetratos Gelonos
et Scythicum inviolatus amnem.

vos Caesarem altum, militia simul
fessas cohortes addidit oppidis,
finire quaerentem labores
Pierio recreatis antro.

vos lene consilium et datis et dato
gaudetis almae. scimus, ut impios
Titanas immanemque turmam
fulmine sustulerit caduco,

qui terram inertem, qui mare temperat
ventosum, et urbes regnaque tristia
divosque mortalesque turbas
imperio regit unus aequo.

magnum illa terrorem intulerat Iovi
fidens iuventus horrida brachiis,
fratresque tendentes opaco
Pelion imposuisse Olympo.

sed quid Typhoeus et validus Mimas,
aut quid minaci Porphyrion statu,
quid Rhoetus evolsisque truncis
Enceladus iaculator audax

contra sonantem Palladis aegida
possent ruentes? hinc avidus stetit
Volcanus, hinc matrona Iuno et
nunquam umeris positurus arcum,

qui rore puro Castaliae lavit
crines solutos, qui Lyciae tenet
dumeta natalemque silvam,
Delius et Patareus Apollo.

vis consilii expers mole ruit sua:
vim temperatam di quoque provehunt
in maius; idem odere vires
omne nefas animo moventes.

testis mearum centimanus Gyas
sententiarum, notus et integrae
tentator Orion Dianae,
virginea domitus sagitta.

iniecta monstris Terra dolet suis
maeretque partus fulmine luridum
missos ad Orcum; nec peredit
impositam celer ignis Aetnam,
incontinentis nec Tityi iecur
reliquit ales, nequitiae additus
custos; amatorem trecentae
Pirithoum cohibent catenae.

CARMEN V.

Caelo tonantem credidimus Iovem
regnare: praesens divus habebitur
Augustus adiectis Britannis
imperio gravibusque Persis.
milesne Crassi coniuge barbara
turpis maritus vixit et hostium—
pro curia inversique mores!—
consenuit socerorum in armis
sub rege Medo Marsus et Apulus,
anciliorum et nominis et togae
oblitus aeternaeque Vestae,
incolumi Iove et urbe Roma?
hoc caverat mens provida Reguli
dissentientis condicionibus
foedis et exemplo trahentis
perniciem veniens in aevum,

si non periret immiserabilis
captiva pubes. signa ego Punicis
adfixa delubris et arma
militibus sine caede, dixit,
derepta vidi; vidi ego civium
retorta tergo brachia libero
portasque non clausas et arva
Marte coli populata nostro.
auro repensus scilicet acrior
miles redibit. flagitio additis
damnum: neque amissos colores
lana refert medicata fuco,
nec vera virtus, cum semel excidit,
curat reponi deterioribus.
si pugnat extricata densis
cerva plagis, erit ille fortis,
qui perfidis se credidit hostibus,
et Marte Poenos proteret altero,
qui lora restrictis lacertis
sensit iners timuitque mortem.
hic, unde vitam sumeret inscius,
pacem duello miscuit. o pudor!
o magna Karthago, probrosis
altior Italiae ruinis!
fertur pudicae coniugis osculum
parvosque natos ut capitis minor
ab se removisse et virilem
torvus humi posuisse voltum:

donec labantes consilio patres
firmaret auctor nunquam alias dato,
interque maerentes amicos
egregius properaret exsul.
atqui sciebat quae sibi barbarus
tortor pararet; non aliter tamen
dimovit obstantes propinquos
et populum reditus morantem,
quam si clientum longa negotia
diiudicata lite relinqueret,
tendens Venafranos in agros
aut Lacedaemonium Tarentum.

CARMEN VI.

Delicta maiorum immeritus lues,
Romane, donec templa refeceris
aedesque labentes deorum et
foeda nigro simulacra fumo.
dis te minorem quod geris, imperas:
hinc omne principium, huc refer exitum.
di multa neglecti dederunt
Hesperiae mala luctuosae.
iam bis Monaeses et Pacori manus
non auspicatos contudit impetus
nostros et adiecisse praedam
torquibus exiguis renidet.

paene occupatam seditionibus
delevit Urbem Dacus et Aethiops,
hic classe formidatus, ille
missilibus melior sagittis.
fecunda culpae saecula nuptias
primum inquinavere et genus et domos;
hoc fonte derivata clades
in patriam populumque fluxit.
motus doceri gaudet Ionicos
matura virgo et fingitur artibus;
iam nunc et incestos amores
de tenero meditatur ungui;
mox iuniores quaerit adulteros
inter mariti vina, neque eligit
cui donet impermissa raptim
gaudia luminibus remotis;
sed iussa coram non sine conscio
surgit marito, seu vocat institor
seu navis Hispanae magister,
dedecorum pretiosus emptor.
non his iuventus orta parentibus
infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum;
sed rusticorum mascula militum
proles, Sabellis docta ligonibus
versare glebas et severae
matris ad arbitrium recisos

portare fustes, sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis, amicum
tempus agens abeunte curru.
damnosa quid non imminuit dies?
aetas parentum peior avis tulit
nos nequiores, mox daturos
progeniem vitiosiorem.

CARMEN VII.

Quid fles, Asterie, quem tibi candidi
primo restituent vere Favonii
Thyna merce beatum,
constantis iuvenem fide,
Gygen? ille Notis actus ad Oricum
post insana Caprae sidera frigidas
noctes non sine multis
insomnis lacrimis agit.
atqui sollicitae nuntius hospitae,
suspirare Chloën et miseram tuis
dicens ignibus uri,
tentat mille vafer modis.
ut Proetum mulier perfida credulum
falsis impulerit criminibus, nimis
casto Bellerophonti
maturare necem, refert.

narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
et peccare docentes
fallax historias movet.
frustra: nam scopulis surdior Icari
voces audit adhuc integer.—at tibi
ne vicinus Enipeus
plus iusto placeat, cave;
quamvis non alius flectere equum sciens
aeque conspicitur gramine Martio,
nec quisquam citus aeque
Tusco denatat alveo.
prima nocte domum claude neque in vias
sub cantu querulae despice tibiae,
et te saepe vocanti
duram difficilis mane.

CARMEN VIII.

Martiis caelebs quid agam Kalendis,
quid velint flores et acerra thuris
plena, miraris, positusque carbo in
caespite vivo,
docte sermones utriusque linguae?
voveram dulces epulas et album
Libero caprum prope funeratus
arboris ictu.

hic dies anno redeunte festus
corticem adstrictum pice dimovebit
amphorae fumum bibere institutae
consule Tullo.

sume, Maecenas, cyathos amici
sospitis centum et vigiles lucernas
perfer in lucem: procul omnis esto
clamor et ira.

mitte civiles super urbe curas:
occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
dissidet armis,

servit Hispanae vetus hostis orae
Cantaber sera domitus catena,
iam Scythae laxo meditantur arcu
cedere campis.

neglegens, ne qua populus laboret,
parce privatus nimium cavere;
dona praesentis cape laetus horae et
linque severa.

CARMEN IX.

Donec gratus eram tibi
nec quisquam potior brachia candidae
cervici iuvenis dabat,
Persarum vigui rege beatior.

donec non alia magis
arsisti neque erat Lydia post Chloën,
multi Lydia nominis
Romana vigui clarior Ilia.

me nunc Thressa Chloë regit,
dulces docta modos et citharae sciens,
pro qua non metuam mori,
si parcent animae fata superstiti.

me torret face mutua
Thurini Calaïs filius Ornyti,
pro quo bis patiar mori,
si parcent puero fata superstiti.

quid, si prisca redit Venus
diductosque iugo cogit aëneo,
si flava excutitur Chloë
reiectaeque patet ianua Lydiae?

quamquam sidere pulchrior
ille est, tu levior cortice et improbo
iracundior Hadria,
tecum vivere amem, tecum obeam libens.

CARMEN X.

Extremum Tanain si biberes, Lyce,
saevo nupta viro, me tamen asperas
porrectum ante fores obiicere incolis
plorares Aquilonibus.

audis, quo strepitu ianua, quo nemus
inter pulchra satum tecta remugiat
ventis, et positas ut glaciet nives
puro numine Iuppiter?

ingratam Veneri pone superbiam,
ne currente retro funis eat rota.
non te Penelopen difficilem procis
Tyrrhenus genuit parens.

o quamvis neque te munera nec preces
nec tinctus viola pallor amantium
nec vir Pieria pellice saucius
curvat, supplicibus tuis

parcas, nec rigida mollior aesculo
nec Mauris animum mitior anguibus.
non hoc semper erit liminis aut aquae
caelestis patiens latus.

CARMEN XI.

Mercuri,—nam te docilis magistro
movit Amphion lapides canendo,—
tuque testudo resonare septem
callida nervis,

nec loquax olim neque grata, nunc et
divitum mensis et amica templis,
dic modos, Lyde quibus obstinatas
applicet aures,

quae velut latis equa trima campis
ludit exsultim metuitque tangi,
nuptiarum expers et adhuc protervo
cruda marito.

tu potes tigres comitesque silvas
ducere et rivos celeres morari;
cessit immanis tibi blandienti
ianitor aulae,

Cerberus, quamvis furiale centum
muniant angues caput eius atque
spiritus teter saniesque manet
ore trilingui.

quin et Ixion Tityosque voltu
risit invito, stetit urna paullum
sicca, dum grato Danai puellas
carmine mulces.

audiat Lyde scelus atque notas
virginum poenas et inane lymphae
dolium fundo pereuntis imo,
seraque fata,

quae manent culpas etiam sub Orco.
impiae,—nam quid potuere maius?—
impiae sponsos potuere duro
perdere ferro!

una de multis face nuptiali
digna periurum fuit in parentem
splendide mendax et in omne virgo
nobilis aevum,

surge, quae dixit iuveni marito,
surge, ne longus tibi somnus, unde
non times, detur; socerum et scelestas
falle sorores,
quae velut nactae vitulos leaenae
singulos eheu lacerant: ego illis
mollior nec te feriam neque intra
claustra tenebo.
me pater saevis oneret catenis,
quod viro clemens misero peperci;
me vel extremos Numidarum in agros
classe releget.
i, pedes quo te rapiunt et aurae,
dum favet nox et Venus, i secundo
omine et nostri memorem sepulcro
scalpe querellam.

CARMEN XII.

Miserarum est neque amori dare ludum neque dulci
mala vino lavere, aut exanimari metuentes
patruae verbera linguae.
tibi qualum Cythereae puer ales, tibi telas
operosaeque Minervae studium aufert, Neobule,
Liparaei nitor Hebri,
simul unctos Tiberinis umeros lavit in undis,
eques ipso melior Bellerophonte, neque pugno
neque segni pede victus;

catus idem per apertum fugientes agitato
grege cervos iaculari et celer alto latitantem
fruticeto excipere aprum.

CARMEN XIII.

O fons Bandusiae, splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus
primis et venerem et proelia destinat;
frustra: nam gelidos inficiet tibi
rubro sanguine rivos
lascivi suboles gregis.
te flagrantis atrox hora Caniculae
nescit tangere, tu frigus amabile
fessis vomere tauris
praebes et pecori vago.
fies nobilium tu quoque fontium,
me dicente cavis impositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.

CARMEN XIV.

Herculis ritu modo dictus, o plebs,
morte venalem petiisse laurum
Caesar Hispana repetit penates
victor ab ora.

unico gaudens mulier marito
prodeat iustis operata sacris,
et soror clari ducis et decorae
supplice vitta
virginum matres iuvenumque nuper
sospitum. vos, o pueri et puellae
iam virum expertae, male ominatis
parcite verbis.
hic dies vere mihi festus atras
eximet curas; ego nec tumultum
nec mori per vim metuam tenente
Caesare terras.
i, pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
fallere testa.
dic et argutae properet Neaerae
murrheum nodo cohibere crinem;
si per invisum mora ianitorem
fiet, abito.
lenit albescens animos capillus
litium et rixae cupidos protervae;
non ego hoc ferrem calidus iuventa
consule Planco.

CARMEN XV.

Uxor pauperis Ibyci,
tandem nequitiae fige modum tuae
famosisque laboribus:
maturo propior desine funeri
inter ludere virgines
et stellis nebulam spargere candidis.
non, si quid Pholoën satis,
et te, Chlori, decet: filia rectius
expugnat iuvenum domos,
pulso Thyias uti concita tympano.
illam cogit amor Nothi
lascivae similem ludere capreae:
te lanae prope nobilem
tonsae Luceriam, non citharae decent
nec flos purpureus rosae
nec poti vetulam faece tenus cadi.

CARMEN XVI.

Inclusam Danaën turris aënea
robustaeque fores et vigilum canum
tristes excubiae munierant satis
nocturnis ab adulteris,

si non Acrisium virginis abditae
custodem pavidum Iuppiter et Venus
risissent: fore enim tutum iter et patens
converso in pretium deo.

aurum per medios ire satellites
et perrumpere amat saxa potentius
ictu fulmineo: concidit auguris
Argivi domus ob lucrum

demersa exitio; diffidit urbium
portas vir Macedo et subruit aemulos
reges muneribus; munera navium
saevos illaqueant duces.

crescentem sequitur cura pecuniam
maiorumque fames. iure perhorrui
late conspicuum tollere verticem,
Maecenas, equitum decus.

quanto quisque sibi plura negaverit,
ab dis plura feret: nil cupientium
nudus castra peto et transfuga divitum
partes linquere gestio,

contemptae dominus splendidior reī,
quam si quidquid arat impiger Apulus
occultare meis dicerer horreis,
magnas inter opes inops.

purae rivus aquae silvaque iugerum
paucorum et segetis certa fides meae
fulgentem imperio fertilis Africae
fallit sorte beatior.

quamquam nec Calabrae mella ferunt apes
nec Laestrygonia Bacchus in amphora
languescit mihi nec pinguia Gallicis
crescunt vellera pascuis,

importuna tamen pauperies abest,
nec, si plura velim, tu dare deneges.
contracto melius parva cupidine
vectigalia porrigam,

quam si Mygdoniis regnum Alyattei
campis continuem. multa petentibus
desunt multa: bene est, cui deus obtulit
parca, quod satis est, manu.

CARMEN XVII.

Aeli vetusto nobilis ab Lamo,—
quando et priores hinc Lamias ferunt
denominatos et nepotum
per memores genus omne fastos;

auctore ab illo ducis originem,
qui Formiarum moenia dicitur
princeps et innantem Maricae
litoribus tenuisse Lirim

late tyrannus:—cras foliis nemus
multis et alga litus inutili
demissa tempestas ab Euro
sternet, aquae nisi fallit augur

annosa cornix. dum potis, aridum
compone lignum: cras Genium mero
curabis et porco bimestri
cum famulis operum solutis.

CARMEN XVIII.

Faune, Nympharum fugientum amator,
per meos fines et aprica rura
lenis incedas abeasque parvis
aequus alumnis,
si tener pleno cadit haedus anno,
larga nec desunt Veneris sodali
vina craterae, vetus ara multo
fumat odore.
ludit herboso pecus omne campo,
cum tibi Nonae redeunt Decembres;
festus in pratis vacat otioso
cum bove pagus;
inter audaces lupus errat agnos;
spargit agrestes tibi silva frondes;
gaudet invisam pepulisse fossor
ter pede terram.

CARMEN XIX.

Quantum distet ab Inacho
Codrus pro patria non timidus mori,
narras et genus Aeaci
et pugnata sacro bella sub Ilio:
quo Chium pretio cadum
mercemur, quis aquam temperet ignibus
quo praebente domum et quota
Paelignis caream frigoribus, taces.
da lunae propere novae,
da noctis mediae, da, puer, auguris
Murenae: tribus aut novem
miscentur cyathis pocula commodis.
qui Musas amat impares,
ternos ter cyathos attonitus petet
vates; tres prohibet supra
rixarum metuens tangere Gratia
nudis iuncta sororibus.
insanire iuvat: cur Berecyntiae
cessant flamina tibiae?
cur pendet tacita fistula cum lyra?
parcentes ego dexteras
odi: sparge rosas; audiat invidus
dementem strepitum Lycus
et vicina seni non habilis Lyco.

spissa te nitidum coma,
puro te similem, Telephe, Vespero,
tempestiva petit Rhode:
me lentus Glycerae torret amor meae.

CARMEN XX.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
dura post paullo fugies inaudax
proelia raptor,
cum per obstantes iuvenum catervas
ibit insignem repetens Nearchum,
grande certamen, tibi praeda cedat
maior an illi.
interim, dum tu celeres sagittas
promis, haec dentes acuit timendos,
arbiter pugnae posuisse nudo
sub pede palmam
fertur et leni recreare vento
sparsum odoratis umerum capillis,
qualis aut Nireus fuit aut aquosa
raptus ab Ida.

CARMEN XXI.

O nata mecum consule Manlio,
seu tu querellas sive geris iocos
seu rixam et insanos amores
seu facilem, pia testa, somnum,
quocunque lectum nomine Massicum
servas, moveri digna bono die,
descende, Corvino iubente
promere languidiora vina.
non ille, quamquam Socraticis madet
sermonibus, te negleget horridus:
narratur et prisci Catonis
saepe mero caluisse virtus.
tu lene tormentum ingenio admoves
plerumque duro; tu sapientium
curas et arcanum iocoso
consilium retegis Lyaeo;
tu spem reducis mentibus anxiis,
viresque et addis cornua pauperi
post te neque iratos trementi
regum apices neque militum arma.
te Liber et, si laeta aderit, Venus
segnesque nodum solvere Gratiae
vivaeque producent lucernae,
dum rediens fugat astra Phoebus.

CARMEN XXII.

Montium custos nemorumque, Virgo,
quae laborantes utero puellas
ter vocata audis adimisque leto,
diva triformis,
imminens villae tua pinus esto,
quam per exactos ego laetus annos
verris obliquum meditantis ictum
sanguine donem.

CARMEN XXIII.

Caelo supinas si tuleris manus
nascente Luna, rustica Phidyle,
si thure placaris et horna
fruge Lares avidaque porca,
nec pestilentem sentiet Africum
fecunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno.
nam quae nivali pascitur Algido
devota quercus inter et ilices
aut crescit Albanis in herbis
victima pontificum secures

cervice tinget: te nihil attinet
tentare multa caede bidentium
parvos coronantem marino
rore deos fragilique myrto.
immunis aram si tetigit manus
non sumptuosa blandior hostia,
mollivit aversos Penates
farre pio et saliente mica.

CARMEN XXIV.

Intactis opulentior
thesauris Arabum et divitis Indiae
caementis licet occupes
terrenum omne tuis et mare publicum,
si figit adamantinos
summis verticibus dira Necessitas
clavos, non animum metu,
non mortis laqueis expedies caput.
campestres melius Scythae,
quorum plaustra vagas rite trahunt domos,
vivunt et rigidi Getae,
immetata quibus iugera liberas
fruges et Cererem ferunt
nec cultura placet longior annua
defunctumque laboribus
aequali recreat sorte vicarius.

illic matre carentibus
privignis mulier temperat innocens,
nec dotata regit virum
coniux nec nitido fidit adultero.
dos est magna parentium
virtus et metuens alterius viri
certo foedere castitas;
et peccare nefas aut pretium est mori.
o quisquis volet impias
caedes et rabiem tollere civicam,
si quaeret PATER URBIUM
subscribi statuis, indomitam audeat
refrenare licentiam,
clarus postgenitis: quatenus—heu nefas!—
virtutem incolumem odimus,
sublatam ex oculis quaerimus invidi.
quid tristes querimoniae,
si non supplicio culpa reciditur,
quid leges sine moribus
vanae proficiunt, si neque fervidis
pars inclusa caloribus
mundi nec Boreae finitimum latus
durataeque solo nives
mercatorem abigunt, horrida callidi
vincunt aequora navitae,
magnum pauperies opprobrium iubet
quidvis et facere et pati
virtutisque viam deserit arduae?

vel nos in Capitolium,
quo clamor vocat et turba faventium,
vel nos in mare proximum
gemmas et lapides, aurum et inutile,
summi materiem mali,
mittamus, scelerum si bene paenitet.
eradenda cupidinis
pravi sunt elementa et tenerae nimis
mentes asperioribus
formandae studiis. nescit equo rudis
haerere ingenuus puer
venarique timet, ludere doctior,
seu Graeco iubeas trocho
seu malis vetita legibus alea,
cum periura patris fides
consortem socium fallat et hospitem
indignoque pecuniam
heredi properet. scilicet improbae
crescunt divitiae; tamen
curtae nescio quid semper abest rei.

CARMEN XXV.

Quo me, Bacche, rapis tui
plenum? quae nemora aut quos agor in specus
velox mente nova? quibus
antris egregii Caesaris audiar

aeternum meditans decus
  stellis inserere et consilio Iovis?
dicam insigne recens adhuc
  indictum ore alio. non secus in iugis
exsomnis stupet Euias
  Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
  lustratam Rhodopen, ut mihi devio
ripas et vacuum nemus
  mirari libet. o Naïadum potens
Baccharumque valentium
  proceras manibus vertere fraxinos,
nil parvum aut humili modo,
  nil mortale loquar. dulce periculum est,
o Lenaee, sequi deum
  cingentem viridi tempora pampino.

CARMEN XXVI.

Vixi puellis nuper idoneus
et militavi non sine gloria;
  nunc arma defunctumque bello
    barbiton hic paries habebit,
laevum marinae qui Veneris latus
custodit. hic hic ponite lucida
  funalia et vectes et arcus
    oppositis foribus minaces.

o quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
  regina, sublimi flagello
    tange Chloën semel arrogantem.

CARMEN XXVII.

Impios parrae recinentis omen
ducat et praegnans canis aut ab agro
rava decurrens lupa Lanuvino,
  fetaque volpes.
rumpat et serpens iter institutum,
si per obliquum similis sagittae
terruit mannos: ego cui timebo
  providus auspex,
antequam stantes repetat paludes
imbrium divina avis imminentum,
oscinem corvum prece suscitabo
  solis ab ortu.
sis licet felix, ubicunque mavis,
et memor nostri, Galatea, vivas,
teque nec laevus vetet ire picus
  nec vaga cornix.
sed vides, quanto trepidet tumultu
pronus Orion. ego quid sit ater
Hadriae novi sinus et quid albus
  peccet Iapyx.

hostium uxores puerique caecos
sentiant motus orientis Austri et
aequoris nigri fremitum et trementes
verbere ripas.
sic et Europe niveum doloso
credidit tauro latus et scatentem
beluis pontum mediasque fraudes
palluit audax.
nuper in pratis studiosa florum et
debitae Nymphis opifex coronae
nocte sublustri nihil astra praeter
vidit et undas.
quae simul centum tetigit potentem
oppidis Creten: pater, o relictum
filiae nomen pietasque, dixit,
victa furore!
unde quo veni? levis una mors est
virginum culpae. vigilansne ploro
turpe commissum, an vitiis carentem
ludit imago,
vana quae porta fugiens eburna
somnium ducit? meliusne fluctus
ire per longos fuit, an recentes
carpere flores?
si quis infamem mihi nunc iuvencum
dedat iratae, lacerare ferro et
frangere enitar modo multum amati
cornua monstri.

impudens liqui patrios Penates,
impudens Orcum moror. o deorum
si quis haec audis, utinam inter errem
nuda leones!
antequam turpis macies decentes
occupet malas teneraeque sucus
defluat praedae, speciosa quaero
pascere tigres.
vilis Europe, pater urget absens:
quid mori cessas? potes hac ab orno
pendulum zona bene te secuta
laedere collum.
sive te rupes et acuta leto
saxa delectant, age te procellae
crede veloci, nisi herile mavis
carpere pensum,
regius sanguis, dominaeque tradi
barbarae pellex. aderat querenti
perfidum ridens Venus et remisso
filius arcu.
mox, ubi lusit satis: abstineto,
dixit, irarum calidaeque rixae,
cum tibi invisus laceranda reddet
cornua taurus.
uxor invicti Iovis esse nescis:
mitte singultus, bene ferre magnam
disce fortunam; tua sectus orbis
nomina ducet.

CARMEN XXVIII.

Festo quid potius die
  Neptuni faciam? prome reconditum
Lyde strenua Caecubum
  munitaeque adhibe vim sapientiae.
inclinare meridiem
  sentis ac, veluti stet volucris dies,
parcis deripere horreo
  cessantem Bibuli consulis amphoram.
nos cantabimus invicem
  Neptunum et virides Nereïdum comas;
tu curva recines lyra
  Latonam et celeris spicula Cynthiae,
summo carmine, quae Cnidon
  fulgentesque tenet Cycladas et Paphon
iunctis visit oloribus;
  dicetur merita nox quoque nenia.

CARMEN XXIX.

Tyrrhena regum progenies, tibi
non ante verso lene merum cado
  cum flore, Maecenas, rosarum et
  pressa tuis balanus capillis

iamdudum apud me est. eripe te morae;
ne semper udum Tibur et Aefulae
  declive contempleris arvum et
  Telegoni iuga parricidae.
fastidiosam desere copiam et
molem propinquam nubibus arduis;
  omitte mirari beatae
  fumum et opes strepitumque Romae.
plerumque gratae divitibus vices
mundaeque parvo sub lare pauperum
  cenae sine aulaeis et ostro
  sollicitam explicuere frontem.
iam clarus occultum Andromedae pater
ostendit ignem, iam Procyon furit
  et stella vesani Leonis,
  sole dies referente siccos:
iam pastor umbras cum grege languido
rivumque fessus quaerit et horridi
  dumeta Silvani, caretque
  ripa vagis taciturna ventis.
tu, civitatem quis deceat status,
curas et Urbi sollicitus times,
  quid Seres et regnata Cyro
  Bactra parent Tanaisque discors.
prudens futuri temporis exitum
caliginosa nocte premit deus
  ridetque, si mortalis ultra
  fas trepidat. quod adest memento

componere aequus; cetera fluminis
ritu feruntur, nunc medic aequore
cum pace delabentis Etruscum
in mare, nunc lapides adesos
stirpesque raptas et pecus et domus
volventis una non sine montium
clamore vicinaeque silvae,
cum fera diluvies quietos
irritat amnes. ille potens sui
laetusque deget, cui licet in diem
dixisse vixi: cras vel atra
nube polum pater occupato,
vel sole puro: non tamen irritum,
quodcunque retro est, efficiet neque
diffinget infectumque reddet,
quod fugiens semel hora vexit.
Fortuna saevo laeta negotio et
ludum insolentem ludere pertinax
transmutat incertos honores,
nunc mihi nunc alii benigna.
laudo manentem; si celeres quatit
pennas, resigno quae dedit et mea
virtute me involvo probamque
pauperiem sine dote quaero.
non est meum, si mugiat Africis
malus procellis, ad miseras preces
decurrere et votis pacisci,
ne Cypriae Tyriaeque merces

addant avaro divitias mari:
tunc me biremis praesidio scaphae
tutum per Aegaeos tumultus
aura feret geminusque Pollux.

CARMEN XXX.

Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum.
non omnis moriar multaque pars mei
vitabit Libitinam: usque ego postera
crescam laude recens, dum Capitolium
scandet cum tacita virgine pontifex.
dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populorum, ex humili potens
princeps Aeolium carmen ad Italos
deduxisse modos. sume superbiam
quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam.

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

Intermissa, Venus, diu
  rursus bella moves? parce, precor, precor.
non sum qualis eram bonae
  sub regno Cinarae. desine, dulcium
mater saeva Cupidinum,
  circa lustra decem flectere mollibus
iam durum imperiis: abi,
  quo blandae iuvenum te revocant preces.
tempestivius in domum
  Paulli, purpureis ales oloribus,
comissabere Maximi,
  si torrere iecur quaeris idoneum:

namque et nobilis et decens
et pro sollicitis non tacitus reis
et centum puer artium
late signa feret militiae tuae,
et, quandoque potentior
largi muneribus riserit aemuli,
Albanos prope te lacus
ponet marmoream sub trabe citrea.
illic plurima naribus
duces thura, lyraeque et Berecyntiae
delectabere tibiae
mixtis carminibus non sine fistula;
illic bis pueri die
numen cum teneris virginibus tuum
laudantes pede candido
in morem Salium ter quatient humum.
me nec femina nec puer
iam nec spes animi credula mutui,
nec certare iuvat mero,
nec vincire novis tempora floribus.
sed cur heu, Ligurine, cur
manat rara meas lacrima per genas?
cur facunda parum decoro
inter verba cadit lingua silentio?
nocturnis ego somniis
iam captum teneo, iam volucrem sequor
te per gramina Martii
Campi, te per aquas, dure, volubiles.

CARMEN II.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
nititur pennis vitreo daturus
nomina ponto.
monte decurrens velut amnis, imbres
quem super notas aluere ripas,
fervet immensusque ruit profundo
Pindarus ore,
laurea donandus Apollinari,
seu per audaces nova dithyrambos
verba devolvit numerisque fertur
lege solutis;
seu deos regesve canit, deorum
sanguinem, per quos cecidere iusta
morte Centauri, cecidit tremendae
flamma Chimaerae;
sive quos Elea domum reducit
palma caelestes pugilemve equumve
dicit et centum potiore signis
munere donat,
flebili sponsae iuvenemve raptum
plorat et vires animumque moresque
aureos educit in astra nigroque
invidet Orco.

multa Dircaeum levat aura cycnum,
tendit, Antoni, quotiens in altos
nubium tractus. ego apis Matinae
more modoque
grata carpentis thyma per laborem
plurimum circa nemus uvidique
Tiburis ripas operosa parvus
carmina fingo.
concines maiore poëta plectro
Caesarem, quandoque trahet feroces
per sacrum clivum merita decorus
fronde Sygambros,
quo nihil maius meliusve terris
fata donavere bonique divi
nec dabunt, quamvis redeant in aurum
tempora priscum.
concines laetosque dies et Urbis
publicum ludum super impetrato
fortis Augusti reditu forumque
litibus orbum.
tum meae, si quid loquar audiendum,
vocis accedet bona pars, et, o sol
pulcher! o laudande! canam, recepto
Caesare felix.
tuque dum procedis, io Triumphe,
non semel dicemus, io Triumphe,
civitas omnis dabimusque divis
thura benignis.

te decem tauri totidemque vaccae,
me tener solvet vitulus, relicta
matre qui largis iuvenescit herbis
in mea vota,
fronte curvatos imitatus ignes
tertium lunae referentis ortum,
qua notam duxit, niveus videri,
cetera fulvus.

CARMEN III.

Quem tu, Melpomene, semel
nascentem placido lumine videris,
illum non labor Isthmius
clarabit pugilem, non equus impiger
curru ducet Achaico
victorem, neque res bellica Deliis
ornatum foliis ducem,
quod regum tumidas contuderit minas,
ostendet Capitolio:
sed quae Tibur aquae fertile praefluunt
et spissae nemorum comae
fingent Aeolio carmine nobilem.
Romae principis urbium
dignatur suboles inter amabiles
vatum ponere me choros,
et iam dente minus mordeor invido.

o testudinis aureae
dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
donatura cycni, si libeat, sonum,
totum muneris hoc tui est,
quod monstror digito praetereuntium
Romanae fidicen lyrae:
quod spiro et placeo, si placeo, tuum est.

CARMEN IV.

Qualem ministrum fulminis alitem,
cui rex deorum regnum in aves vagas
permisit expertus fidelem
Iuppiter in Ganymede flavo
olim iuventas et patrius vigor
nido laborum propulit inscium
vernique iam nimbis remotis
insolitos docuere nisus
venti paventem, mox in ovilia
demisit hostem vividus impetus,
nunc in reluctantes dracones
egit amor dapis atque pugnae;
qualemve laetis caprea pascuis
intenta fulvae matris ab ubere
iam lacte depulsum leonem
dente novo peritura vidit:

videre Raetis bella sub Alpibus
Drusum gerentem Vindelici;—quibus
mos unde deductus per omne
tempus Amazonia securi
dextras obarmet, quaerere distuli,
nec scire fas est omnia;—sed diu
lateque victrices catervae
consiliis iuvenis revictae
sensere, quid mens rite, quid indoles
nutrita faustis sub penetralibus
posset, quid Augusti paternus
in pueros animus Nerones.
fortes creantur fortibus et bonis;
est in iuvencis, est in equis patrum
virtus, neque imbellem feroces
progenerant aquilae columbam;
doctrina sed vim promovet insitam,
rectique cultus pectora roborant;
utcunque defecere mores,
indecorant bene nata culpae.
quid debeas, o Roma, Neronibus,
testis Metaurum flumen et Hasdrubal
devictus et pulcher fugatis
ille dies Latio tenebris,
qui primus alma risit adorea,
dirus per urbes Afer ut Italas
ceu flamma per taedas vel Eurus
per Siculas equitavit undas.

post hoc secundis usque laboribus
Romana pubes crevit, et impio
vastata Poenorum tumultu
fana deos habuere rectos,
dixitque tandem perfidus Hannibal:
cervi, luporum praeda rapacium,
sectamur ultro, quos opimus
fallere et effugere est triumphus.
gens, quae cremato fortis ab Ilio
iactata Tuscis aequoribus sacra
natosque maturosque patres
pertulit Ausonias ad urbes,
duris ut ilex tonsa bipennibus
nigrae feraci frondis in Algido,
per damna, per caedes, ab ipso
ducit opes animumque ferro.
non hydra secto corpore firmior
vinci dolentem crevit in Herculem,
monstrumve submisere Colchi
maius Echioniaeve Thebae.
merses profundo, pulchrior evenit;
luctere, multa proruet integrum
cum laude victorem geretque
proelia coniugibus loquenda.
Karthagini iam non ego nuntios
mittam superbos: occidit, occidit
spes omnis et fortuna nostri
nominis Hasdrubale interempto:

nil Claudiae non perficient manus,
quas et benigno numine Iuppiter
defendit et curae sagaces
expediunt per acuta belli.

CARMEN V.

Divis orte bonis, optime Romulae
custos gentis, abes iam nimium diu;
maturum reditum pollicitus patrum
sancto concilio redi.
lucem redde tuae, dux bone, patriae:
instar veris enim voltus ubi tuus
affulsit populo, gratior it dies
et soles melius nitent.
ut mater iuvenem, quem Notus invido
flatu Carpathii trans maris aequora
cunctantem spatio longius annuo
dulci distinet a domo,
votis ominibusque et precibus vocat,
curvo nec faciem litore dimovet:
sic desideriis icta fidelibus
quaerit patria Caesarem.
tutus bos etenim rura perambulat,
nutrit rura Ceres almaque Faustitas,
pacatum volitant per mare navitae,
culpari metuit Fides,

nullis polluitur casta domus stupris,
mos et lex maculosum edomuit nefas,
laudantur simili prole puerperae,
culpam poena premit comes.
quis Parthum paveat, quis gelidum Scythen,
quis Germania quos horrida parturit
fetus, incolumi Caesare? quis ferae
bellum curet Hiberiae?
condit quisque diem collibus in suis,
et vitem viduas ducit ad arbores;
hinc ad vina redit laetus et alteris
te mensis adhibet deum;
te multa prece, te prosequitur mero
defuso pateris et Laribus tuum
miscet numen, uti Graecia Castoris
et magni memor Herculis.
longas o utinam, dux bone, ferias
praestes Hesperiae! dicimus integro
sicci mane die, dicimus uvidi,
cum sol Oceano subest.

CARMEN VI.

Dive, quem proles Niobea magnae
vindicem linguae Tityosque raptor
sensit et Troiae prope victor altae
Phthius Achilles,

ceteris maior, tibi miles impar,
filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
cuspide pugnax.
ille, mordaci velut icta ferro
pinus aut impulsa cupressus Euro,
procidit late posuitque collum in
pulvere Teucro:
ille non inclusus equo Minervae
sacra mentito male feriatos
Troas et laetam Priami choreis
falleret aulam;
sed palam captis gravis, heu nefas heu,
nescios fari pueros Achivis
ureret flammis, etiam latentem
matris in alvo,
ni tuis victus Venerisque gratae
vocibus divom pater annuisset
rebus Aeneae potiore ductos
alite muros.
doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
levis Agyieu.
spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poëtae:
virginum primae puerique claris
patribus orti,

Deliae tutela deae fugaces
lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
pollicis ictum,
rite Latonae puerum canentes,
rite crescentem face Noctilucam,
prosperam frugum celeremque pronos
volvere menses.
nupta iam dices: ego dis amicum,
saeculo festas referente luces,
reddidi carmen, docilis modorum
vatis Horati.

CARMEN VII.

Diffugere nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices et decrescentia ripas
flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros:
immortalia ne speres, monet annus et almum
quae rapit hora diem.
frigora mitescunt Zephyris, ver proterit aestas
interitura, simul
pomifer Autumnus fruges effuderit, et mox
bruma recurrit iners.

damna tamen celeres reparant caelestia lunae:
nos, ubi decidimus,
quo pater Aeneas, quo dives Tullus et Ancus,
pulvis et umbra sumus.
quis scit, an adiiciant hodiernae crastina summae
tempora di superi?
cuncta manus avidas fugient heredis, amico
quae dederis animo.
cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituet pietas;
infernis neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Pirithoo.

CARMEN VIII.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus;
donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
ferres, divite me scilicet artium,
quas aut Parrhasius protulit aut Scopas,
hic saxo, liquidis ille coloribus
sollers nunc hominem ponere, nunc deum.

sed non haec mihi vis, non tibi talium
res est aut animus deliciarum egens.
gaudes carminibus; carmina possumus
donare et pretium dicere muneri.
non incisa notis marmora publicis,
per quae spiritus et vita redit bonis
post mortem ducibus, non celeres fugae
reiectaeque retrorsum Hannibalis minae,
non incendia Karthaginis impiae
eius, qui domita nomen ab Africa
lucratus rediit, clarius indicant
laudes quam Calabrae Pierides: neque,
si chartae sileant quod bene feceris,
mercedem tuleris. quid foret Iliae
Mavortisque puer, si taciturnitas
obstaret meritis invida Romuli?
ereptum Stygiis fluctibus Aeacum
virtus et favor et lingua potentium
vatum divitibus consecrat insulis.
dignum laude virum Musa vetat mori:
caelo Musa beat. sic Iovis interest
optatis epulis impiger Hercules,
clarum Tyndaridae sidus ab infimis
quassas eripiunt aequoribus rates,
ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

CARMEN IX.

Ne forte credas interitura, quae
longe sonantem natus ad Aufidum
non ante volgatas per artes
verba loquor socianda chordis:
non, si priores Maeonius tenet
sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves Camenae;
nec, si quid olim lusit Anacreon,
delevit aetas; spirat adhuc amor
vivuntque commissi calores
Aeoliae fidibus puellae.
non sola comptos arsit adulteri
crines et aurum vestibus illitum
mirata regalesque cultus
et comites Helene Lacaena,
primusve Teucer tela Cydonio
direxit arcu; non semel Ilios
vexata; non pugnavit ingens
Idomeneus Sthenelusve solus
dicenda Musis proelia; non ferox
Hector vel acer Deïphobus graves
excepit ictus pro pudicis
coniugibus puerisque primus.

vixere fortes ante Agamemnona
multi; sed omnes illacrimabiles
urgentur ignotique longa
nocte, carent quia vate sacro.
paullum sepultae distat inertiae
celata virtus. non ego te meis
chartis inornatum silebo,
totve tuos patiar labores
impune, Lolli, carpere lividas
obliviones. est animus tibi
rerumque prudens et secundis
temporibus dubiisque rectus,
vindex avarae fraudis et abstinens
ducentis ad se cuncta pecuniae,
consulque non unius anni,
sed quoties bonus atque fidus
iudex honestum praetulit utili,
reiecit alto dona nocentium
voltu, per obstantes catervas
explicuit sua victor arma.
non possidentem multa vocaveris
recte beatum: rectius occupat
nomen beati, qui deorum
muneribus sapienter uti
duramque callet pauperiem pati
peiusque leto flagitium timet,
non ille pro caris amicis
aut patria timidus perire.

CARMEN X.

O crudelis adhuc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae
et, quae nunc umeris involitant, deciderint comae,
nunc et qui color est puniceae flore prior rosae
mutatus Ligurinum in faciem verterit hispidam,
dices, heu, quotiens te speculo videris alterum:
quae mens est hodie, cur eadem non puero fuit,
vel cur his animis incolumes non redeunt genae?

CARMEN XI.

Est mihi nonum superantis annum
plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
est hederae vis
multa, qua crines religata fulges;
ridet argento domus; ara castis
vincta verbenis avet immolato
spargier agno;
cuncta festinat manus, huc et illuc
cursitant mixtae pueris puellae;
sordidum flammae trepidant rotantes
vertice fumum.

ut tamen noris quibus advoceris
gaudiis, Idus tibi sunt agendae,
qui dies mensem Veneris marinae
findit Aprilem,
iure sollemnis mihi sanctiorque
paene natali proprio, quod ex hac
luce Maecenas meus adfluentes
ordinat annos.
Telephum, quem tu petis, occupavit
non tuae sortis iuvenem puella
dives et lasciva tenetque grata
compede vinctum.
terret ambustus Phaëthon avaras
spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophontem,
semper ut te digna sequare et ultra
quam licet sperare nefas putando
disparem vites. age iam, meorum
finis amorum—
non enim posthac alia calebo
femina—condisce modos, amanda
voce quos reddas; minuentur atrae
carmine curae.

CARMEN XII.

Iam veris comites, quae mare temperant,
impellunt animae lintea Thraciae;
iam nec prata rigent nec fluvii strepunt
hiberna nive turgidi.
nidum ponit, Ityn flebiliter gemens,
infelix avis et Cecropiae domus
aeternum opprobrium, quod male barbaras
regum est ulta libidines.
dicunt in tenero gramine pinguium
custodes ovium carmina fistula
delectantque deum, cui pecus et nigri
colles Arcadiae placent.
adduxere sitim tempora, Virgili;
sed pressum Calibus ducere Liberum
si gestis, iuvenum nobilium cliens,
nardo vina merebere.
nardi parvus onyx eliciet cadum,
qui nunc Sulpiciis accubat horreis,
spes donare novas largus amaraque
curarum eluere efficax.
ad quae si properas gaudia, cum tua
velox merce veni: non ego te meis
immunem meditor tingere poculis:
plena dives ut in domo.

verum pone moras et studium lucri,
nigrorumque memor, dum licet, ignium
misce stultitiam consiliis brevem:
dulce est desipere in loco.

CARMEN XIII.

Audivere, Lyce, di mea vota, di
audivere, Lyce: fis anus, et tamen
vis formosa videri
ludisque et bibis impudens
et cantu tremulo pota Cupidinem
lentum sollicitas. ille virentis et
doctae psallere Chiae
pulchris excubat in genis.
importunus enim transvolat aridas
quercus et refugit te, quia luridi
dentes, te quia rugae
turpant et capitis nives.
nec Coae referunt iam tibi purpurae
nec clari lapides tempora, quae semel
notis condita fastis
inclusit volucris dies.
quo fugit venus, heu, quove color? decens
quo motus? quid habes illius, illius,
quae spirabat amores,
quae me surpuerat mihi,

felix post Cinaram, notaque et artium
gratarum facies? sed Cinarae breves
annos fata dederunt,
servatura diu parem
cornicis vetulae temporibus Lycen,
possent ut iuvenes visere fervidi
multo non sine risu
dilapsam in cineres facem.

CARMEN XIV.

Quae cura patrum quaeve Quiritium
plenis honorum muneribus tuas,
Auguste, virtutes in aevum
per titulos memoresque fastos
aeternet, o, qua sol habitabiles
illustrat oras, maxime principum?
quem legis expertes Latinae
Vindelici didicere nuper,
quid Marte posses. milite nam tuo
Drusus Genaunos, implacidum genus,
Brennosque veloces et arces
Alpibus impositas tremendis
deiecit acer plus vice simplici;
maior Neronum mox grave proelium
commisit immanesque Raetos
auspiciis pepulit secundis,

spectandus in certamine Martio,
devota morti pectora liberae
quantis fatigaret ruinis;
indomitas prope qualis undas
exercet Auster, Pleïadum choro
scindente nubes, impiger hostium
vexare turmas et frementem
mittere equum medios per ignes.
sic tauriformis volvitur Aufidus,
qui regna Dauni praefluit Apuli,
cum saevit horrendamque cultis
diluviem meditatur agris,
ut barbarorum Claudius agmina
ferrata vasto diruit impetu
primosque et extremos metendo
stravit humum sine clade victor,
te copias, te consilium et tuos
praebente divos. nam tibi, quo die
portus Alexandrea supplex
et vacuam patefecit aulam,
Fortuna lustro prospera tertio
belli secundos reddidit exitus,
laudemque et optatum peractis
imperiis decus arrogavit.
te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela praesens
Italiae dominaeque Romae.

te, fontium qui celat origines,
Nilusque et Ister, te rapidus Tigris,
te beluosus qui remotis
obstrepit Oceanus Britannis,
te non paventis funera Galliae
duraeque tellus audit Hiberiae,
te caede gaudentes Sygambri
compositis venerantur armis.

CARMEN XV.

Phoebus volentem proelia me loqui
victas et urbes increpuit lyra,
ne parva Tyrrhenum per aequor
vela darem. tua, Caesar, aetas
fruges et agris rettulit uberes
et signa nostro restituit Iovi
derepta Parthorum superbis
postibus et vacuum duellis
Ianum Quirini clausit et ordinem
rectum evaganti frena licentiae
iniecit emovitque culpas
et veteres revocavit artes,
per quas Latinum nomen et Italae
crevere vires famaque et imperi
porrecta maiestas ad ortus
solis ab Hesperio cubili.

custode rerum Caesare non furor
civilis aut vis exiget otium,
non ira, quae procudit enses
et miseras inimicat urbes.

non, qui profundum Danubium bibunt,
edicta rumpent Iulia, non Getae,
non Seres infidive Persae,
non Tanaïn prope flumen orti.

nosque et profestis lucibus et sacris
inter iocosi munera Liberi
cum prole matronisque nostris,
rite deos prius apprecati,

virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
progeniem Veneris canemus.

CARMEN SAECULARE.

Phoebe silvarumque potens Diana,
lucidum caeli decus, o colendi
semper et culti, date, quae precamur
tempore sacro,

quo Sibyllini monuere versus
virgines lectas puerosque castos
dis, quibus septem placuere colles,
dicere carmen.

alme Sol, curru nitido diem qui
promis et celas aliusque et idem
nasceris, possis nihil urbe Roma
visere maius.

rite maturos aperire partus
lenis, Ilithyia, tuere matres,
sive tu Lucina probas vocari
seu Genitalis.

diva, producas subolem patrumque
prosperes decreta super iugandis
feminis prolisque novae feraci
lege marita,

certus undenos decies per annos
orbis ut cantus referatque ludos
ter die claro totiesque grata
nocte frequentes.

vosque veraces cecinisse, Parcae,
quod semel dictum est stabilisque rerum
terminus servat, bona iam peractis
iungite fata.

fertilis frugum pecorisque tellus
spicea donet Cererem corona;
nutriant fetus et aquae salubres
et Iovis aurae.

condito mitis placidusque telo
supplices audi pueros, Apollo;
siderum regina bicornis, audi,
Luna, puellas:

Roma si vestrum est opus, Iliaeque
litus Etruscum tenuere turmae,
iussa pars mutare Lares et urbem
sospite cursu,

cui per ardentem sine fraude Troiam
castus Aeneas patriae superstes
liberum munivit iter, daturus
plura relictis:

di, probos mores docili iuventae,
di, senectuti placidae quietem,
Romulae genti date remque prolemque
et decus omne!

quaeque vos bobus veneratur albis
clarus Anchisae Venerisque sanguis,
impetret, bellante prior, iacentem
lenis in hostem!

iam mari terraque manus potentes
Medus Albanasque timet secures,
iam Scythae responsa petunt, superbi
nuper, et Indi.

iam fides et pax et honos pudorque
priscus et neglecta redire virtus
audet, apparetque beata pleno
copia cornu.

augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
qui salutari levat arte fessos
corporis artus,

si Palatinas videt aequus arces,
remque Romanam Latiumque felix
alterum in lustrum meliusque semper
proroget aevum.

quaeque Aventinum tenet Algidumque,
quindecim Diana preces virorum
curet et votis puerorum amicas
applicet aures.

haec Iovem sentire deosque cunctos
spem bonam certamque domum reporto,
doctus et Phoebi chorus et Dianae
dicere laudes.

NOTES.

ODE I.

This Ode is introductory to the first three Books and should be compared with the concluding Ode of Book III.: in it Horace apologizes at some length for attempting lyric poetry and briefly dedicates his compositions to Maecenas.

Nauck suggests with much reason that the two first and two last lines were not in the original Ode, but were added at a later period when the poet determined to dedicate his writings to Maecenas. When they are omitted the Ode is left perfect as an introductory Ode, and the division of the stanzas becomes much more clearly marked, the first six beginning with the words *sunt quos*, *hunc*, *gaudentem*, *luctantem*, *est qui*, *multos*, shewing almost positively to anyone acquainted with Horace's fondness for placing guiding words in guiding positions that we have here what were originally the first words of three pairs of carefully balanced stanzas.

'Many and various are the pursuits and aims of men to which they cling tenaciously, glory, wealth, ease, war, sport: I, with the help of heaven, long to be a lyric poet, and if you, Maecenas, consider me one, I shall have attained the height of my ambition.'

1. **Maecenas**] C. Cilnius Maecenas, 'sprung from a royal lineage,' was of Etrurian origin, his ancestors being Lucumones or chieftains at Arretium: cf. 3. 29. 1, *Tyrrhena regum progenies*. He was the patron and protector (*praesidium*) not only of Horace but of Virgil, who also addresses him as *O decus, o famae merito pars maxima nostrae*, Georg. 2. 40. His name continually recurs in Horace, and a knowledge of the principal facts of his life is essential.

atavis] The order is *pater, avus, proavus, abavus, atavus, tritavus*.

2. **o et**] For a similar hiatus after the interjection *o* cf. 1. 35. 38, and 4. 5. 37, *o utinam*, Epod. 12. 25, *o ego*, Epist. 1. 19. 19, *o imitatores*.

3, 4. **sunt quos...iuvat**] Literally, 'there are (those) whom it delights,' i.e. 'some take a pleasure in...' *Sunt qui* may be followed by either the subjunctive or indicative; when it takes the subj. it means 'there are (men) of such a (character) that'; when the indicative, it is much more definite, and the two words almost coalesce into a single pronoun='some.' Cf. the Greek use of ἔστιν οἱ, which is declined all through as if a single word.

4. **collegisse**] The phrase 'to have collected Olympic dust' needs no explanation when we consider the cloud of dust the chariots would raise in the arena, and how thickly it would cover the competitors. The perfect is used intentionally: men delight not merely in doing, but in *having done* a feat. Cf. 3. 4. 51 and 3. 18. 15.

5. **palma**] A wreath of wild olive (κότινος) was the prize at Olympia, but a branch of palm was also carried by victors in all the games. The Romans introduced the practice in 293 B.C. and the use of the word is very common as synonymous with 'victory.' In Christian times the palm is a sign of those who have won the prize of martyrdom.

6. **terrarum dominos**] Either agreeing with *deos*, or acc. after *evehit*. In the former case it is difficult to see why the gods are specially spoken of as 'lords of earth,' in fact the words seem unnecessary, the phrase *evehit ad deos* being complete without them; in the latter we may translate 'exalts to heaven (as though they had become, or as thinking themselves) lords of the world,' or we may take *terrarum dominos* as=*reges* and suppose that Horace is referring to actual 'lords of earth,' such as Hiero, who contended at Olympia.

For *evehit ad deos* cf. 4. 2. 18, *quos Elea domum reducit | palma caelestes*. *Eveho* is common in the sense of 'carrying up' or 'on high,' cf. Virg. Aen. 6. 130, *quos...ardens evexit ad aethera virtus*.

7, 9. **hunc...illum**] Governed by a verb to be supplied from the general sense of *juvat* and *evehit*, e.g. it delights, it makes proud.

Of late years many scholars have advocated an entirely fresh translation of this difficult passage. They place a full stop after *nobilis*, make *terrarum dominos* the direct acc. after *evehit*, and *hunc* and *illum* in apposition to it, the collective word *dominos* being thus split up into its individual components. *Terrarum dominos* in this case means the Romans in opposition to the Greeks already mentioned. Translate: 'The lords of the world it exalts to heaven, one if...another if...' The awkward stop after *nobilis* at the end of the first line of the second stanza is a great objection to this view, and, if Nauck's theory of the original arrangement of the stanzas be right, the objection to a full stop after *nobilis* is almost fatal.

8. **tergeminis honoribus**] 'triple magistracies,' i.e. the curule aedileship, praetorship and consulship, the three great offices which were the object of Roman ambition.

10. **Libycis**] The corn-land of Italy, which was continually decreasing owing to the increase of parks, vineyards, olive-yards, and pasture-lands, was yearly becoming more and more inadequate to supply the requirements of Rome, which depended largely for its supplies on Libya, Egypt, and Sicily, much as England now becomes yearly more dependent on America. Cf. 2. 15. 1 n.

12. **Attalicis condicionibus**] 'Terms such as an Attalus could offer.' The wealth of these kings of Pergamus was proverbial; Pliny relates that Attalus II. made a bid of 100 talents for a single picture, cf. 2. 18. 5. The use of *condicio* is very classical. The word should always be spelt with a *c*: it is not from *condo*, as *deditio* is from *dedo*, but from *cum* and *dic* the root of *dico*, δείκνυμι, &c. We give to both *condicio* and *conditio* the same sound 'sh,' and hence the confusion of spelling. The Romans would have pronounced the former with a *k*, the latter with a *t* sound.

13. **dimoveas**] Notice the use of the 2nd person sing. in an indefinite sense='any one.' We should say here 'no one would ever move...'

Cypria] Cyprus from its situation held an important position in regard to the traffic of the Mediterranean, hence 'Cyprian barks' would be well known.

13—15. **Cypria—Myrtoum—Icariis—Africum**] Notice very carefully Horace's singular fondness for specializing general words such as 'ship,' 'sea,' 'waves,' 'wind,' by giving to each 'a local habitation and a name': the effect is to give definiteness and reality. Numerous instances occur in almost every Ode. The learned verse-makers of Alexandria had previously carried the practice to excess.

14. **pavidus**] Trembling because of his inexperience, which would make him exaggerate the dangers. Orelli says '*pavidus, frequens nautarum ἐπίθετον*'; but this is not so: the epithet is not a mere standard epithet for sailors, the point is that the man is afraid because he is *not* a sailor but a landsman, cf. Tac. Ann. 2. 23, *miles pavidus et casuum maris ignarus*. The epithets of Horace are never idle; no writer more carefully attaches a definite use to each. It is sufficient to point to the careful use of *fervidis, nobilis, mobilium, proprio, patrios* in the first few lines of this Ode.

18. **indocilis pati**] See 1. 3. 25 and note.
pauperiem] 'humble circumstances,' cf. 1. 12. 43 n. and 3. 16. 37 n.

20. **partem solido demere de die**] *Solidus*, connected with *solus*, ὅλος, that which is whole, entire: hence *dies solidus*, that part of the day which should not be broken into, the working part of the day. Cf. Sen. Ep. 83, *hodiernus dies solidus est; nemo ex illo mihi quidquam eripuit*. The next two lines shew that the reference is to taking a long siesta at noon.

22. **stratus membra**] 'his limbs stretched.'
lene caput] 'the gentle source.' The water flows gently and soothes him to sleep.

23. **lituo tubae**] The *tuba* was straight and used by the infantry, the *lituus* curved and used by the cavalry. Lucan 1. 237, *stridor lituum clangorque tubarum*, 'the shriek of horns and braying of trumpets,' illustrates their sound, and they are depicted in Smith's Dict. Ant.

25. **detestata**] 'abhorred.' Though the verb is deponent the participle has a passive sense. This is the case with many deponent verbs, e.g. *abominatus, modulatus, meditatus*.

sub Iove frigido] 'beneath the cold heaven.' Jupiter is the god of the bright sky, and *sub Jove* is=*sub divo* or *sub dio*, 3. 2. 5. This is clear from the etymology, Jupiter being =Diupater, and Diu being from an Indo-European root DIV (whence *divus, dies*, Ζεύς, Διός or Δι*Fος*, &c.) which indicates 'brightness.' Cf. too *Diespiter*, 1. 34. 5 and 3. 2. 29.

28. **teretes**] See 2. 4. 21 n. The cords are not loosely made but carefully and neatly twisted, 'shapely,' and therefore strong.

29. **me**] Notice the pronoun put first to indicate the transition from the pursuits of other men to that which Horace makes the object of his ambition.
hederae] Ivy was sacred to Bacchus, and in consequence, he being the god of inspiration (see 2. 19. 6 n.), the symbol of poets, cf. Virg. Ecl. 7. 25, *hedera crescentem ornate poetam*.
doctarum frontium] 'poetic brows'—"this is the regular meaning of *doctus* in the Latin poets," Ellis, Cat. 35. 16 n.

32. **secernunt populo**] So 3. 1. 1, *Odi profanum vulgus et arceo*. The poet by his inspirations is separated from the vulgar throng to whom the world of imagination is unknown, but he is only so when the Muses are favourable, 'if neither does Euterpe restrain the pipes nor Polyhymnia shrink from tuning the Lesbian lyre.'
tibias] Plural, because two pipes, one of a higher the other of a lower pitch, were usually employed; see illustration in Smith's Dict. Ant.

34. **Lesboum**] Lesbos was the native place of Terpander (700—650 B.C.) and Alcaeus, and also the island 'where burning Sappho loved and sung.' Hence the lyre is called Lesbian after the birthplace of those 'lyric bards' among whom Horace desires to be ranked. For *barbitos* cf. 1. 32. 4 n.

36. **sublimi...**] The triple recurrence of this idea in this Ode here and lines 6 and 30 is somewhat awkward. Orelli endeavours to distinguish between the three phrases, but at any rate there is a striking resemblance between them.

ODE II.

This Ode is addressed to Augustus as the almost divine protector and guardian of the Roman state. It commences with an account of the portents which indicated the wrath of

the gods at the murder of Caesar (on the Ides of March B.C. 44) 1—20, alludes to the civil war which followed 20—24, asks to what god the duty of expiating the guilt of Rome shall be assigned, and finally gives the preference to Mercury, who (line 40) is supposed to take upon him the form of Augustus. The Ode concludes with a prayer that Augustus may long live to guide and guard the state.

The mention of *magnos triumphos* in line 49 has suggested the year 29 B.C. as the date of the composition of the Ode. In that year Augustus returned to Rome as sole master of the Roman world, and on the 7th and following days of Sextilis (thereafter called Augustus) celebrated his triple triumph over the Dalmatians, over Cleopatra at Actium, and over the Alexandrians. If however so late a date be assigned to it, the year 28 in which he actually received the title of *princeps* (cf. l. 50) would suit better. H. T. Plüss argues strongly for an earlier date, e.g. 36 immediately after the defeat of Sex. Pompeius, when the portents which followed the death of Caesar were past but not forgotten, and when Octavian first began to be regarded as the possible saviour of the state, cf. l. 25.

The whole Ode is to be compared with the brilliant passage of Virgil, Georg. 1. 465 to the end, and the description of the portents with Shakespeare, Jul. Caes. Act 1, sc. 3.

1. **satis terris nivis...grandinis misit**] Nauck rightly calls attention to the clearly intentional repetition of the syllable *is:* it would seem as if Horace were endeavouring—somewhat theatrically—to imitate the wearisome *whistling* of the wind in stormy weather. *Cf.* 4. 13. 2 n.

Not employing rhyme as we do, the Roman poets, especially the earlier ones, delighted in 'alliteration, assonance, repetition of the same or similar words syllables and sounds': see Munro Lucr. Index s. v. 'alliteration'.

2. **rubente**] So Milton, Par. Lost, Bk 2. 173, 'should intermitted vengeance arm again His *red right hand* to plague us.'

3. **sacras arces**] *Arx* from *arceo* (Gk. ἀρκέω, ἀλκή), a place of defence. The northern summit of the Capitoline was technically called the Arx, as having been traditionally the first hill occupied as a 'stronghold.' On the southern summit was the great temple of Jupiter Capitolinus, and the two summits would naturally be termed *sacrae arces*. The god could hardly indicate his wrath more clearly than by striking with his thunderbolt the very temple erected in his honour.

4. **Urbem**] when used by itself is always *the* city, i.e. Rome: *urbs* and *gentes* include the whole world, cf. the well-known motto *urbi et orbi*.

4, 5. **terruit...terruit**] Horace is extremely fond of this method of connecting stanzas or sentences by the repetition of an emphatic word. He always avoids if possible coupling sentences together, so to speak, mechanically, by the use of such words as *et, nam, enim* &c. Cf. ll. 21, 23, *audiet...audiet*, 1. 3. 28, *ignem...post ignem*, 2. 4. 5, *movit...movit*, 2. 16. 33, *te...tibi...te*, 4. 2. 13, *cecidere...cecidit*. In other cases the emphatic word is placed at the end of the first clause and at the commencement of the second, 3. 2. 12, *mori, mors*, 3. 3. 60, *Trojae, Trojae*, 3. 16. 15, *muneribus, munera*, 4. 8. 11, *carminibus, carmina*, the connection of thought being thus made very close.

6. **saeculum...**] 'The grievous days when Pyrrha bewailed strange prodigies.' *Monstrum=monestrum, quod monet:* that which warns, a portent, prodigy.

7. **Proteus**] cf. Hom. Od. 4. 386, Virg. Georg. 4. 395, was the guardian of Neptune's herds of seals.

7, 8. **egit visere**] This use of the infinitive to express a purpose is of the extremest rarity: Dr Kennedy calls it 'a poetic Graecism occasionally used after verbs implying motion, purpose.' Cf. Virg. Aen. 1. 527, *populare penates venimus*, and Plaut. Cas. 3. 5. 48, *ego huc missa sum ludere*. Horace is singularly fond of employing the infinitive after verbs which do not ordinarily admit it, but I can find no instance strictly parallel with this.

11. **superiecto**] sc. *terris:* 'the all-covering flood.'

13. **vidimus**] Notice how the verb, by its abrupt and prominent position, at once brings the mind from the days of the flood to what had actually happened in the sight of living men.

13 ff. **vidimus.....**] Most editors take this, 'we have seen the yellow Tiber, its waves hurled violently back from the shore of the Tuscan sea, advance to destroy....,' explaining it by reference to an old theory (mentioned by Herodotus, 2. 20,

but rejected by him, and by Seneca Nat. Quaest. 3. 26) to the effect that floods are due to the wind blowing violently against the mouth of a river and preventing the efflux of its waters. This is objectionable, first, because it is hard to conceive that so absurd a theory was widely prevalent; secondly, because even assuming this theory and assuming *litus Etruscum* to mean the shore of the Tuscan sea, it is absolutely impossible to conceive how the waves of the Tiber could be said to be hurled back from it. How can a river be driven back, not by the sea, or the wind, but by the sea-coast?

Let the student take a map of Rome and observe how the Tiber flows in a straight line past the Campus Martius until its course is checked by the island of the Tiber and an ugly bend: let him then notice that on the Etrurian side (*Tuscum litus*) are the lofty slopes of the Janiculan, and on the other (*sinistra ripa*) the low-lying districts of the Forum Boarium and the Velia, and then let him consider for himself the rendering, 'We have *seen* (as any citizen of Rome could have seen, without any theory as to the cause of floods) the yellow Tiber (yellower than ever with the flood), its waves hurled back with violence from the (steep) banks on the Etrurian side (against which the whole force of the stream would come), and advance (as they naturally would, checked by the river-bend and the island) to destroy, &c. . . .' Any citizen of London might see the same effect produced by the Thames being driven back from the lofty embankment of the Middlesex shore to flood the humbler dwellings of the Surrey side.

15, 16. **monumenta regis templaque Vestae]** Numa Pompilius built a circular temple of Vesta and a palace (*Regia*) attached to it at the foot of the Palatine. Being situated close to the low region called Velia (from *velum*, a sail), they would stand immediately in the way of the inundation.

17. **Iliae]** Ilia, or Rhea Silvia, is spoken of as the wife of the river into which she was thrown, and is represented as by the 'importunity of her complaints' (*ninium querens*) urging her husband to avenge the murder of her great descendant, that Julius whose name recalled her own.

19. **Iove non probante]** Jupiter had desired to warn Rome by the portents described 1—12, not ruthlessly to destroy it.

uxorius] Used of a husband who is too devoted to his wife, here of the Tiber-god, who is too willing to listen to his wife's wishes.

The third line of a sapphic stanza is so closely connected with the fourth that they read almost as one, and so render the peculiar position of *uxorius* admissible, cf. 1. 25. 11 and 2. 16. 8.

21. **cives]** Very emphatic, and so suggesting the full idea 'citizens against citizens,' which is also implied by the antithesis *quo graves Persae melius perirent*. The poet shrinks from expressing what he suggests.

The whole history of the 1st century before Christ is the history of civil wars; these wars decimated the chief families at Rome: 'the ranks of youth were thinned by the crimes of their sires.' The proscriptions of Marius and Sulla, the battles of Pharsalia (B.C. 48), Philippi (B.C. 42) and Actium (B.C. 31), would be fresh in every memory.

22. **graves Persae]** The Persian empire, dating from Cyrus (B.C. 559), was destroyed by Alexander, but the Roman poets use the words Persae and Medi generally with reference to any Oriental people, but especially, as here, of the Parthians who occupied what had been the Persian empire. By defeating and destroying Crassus at Charrae (the Charran of the Acts) B.C. 53 and capturing the Roman standards, they had made a deep impression on the imagination of the Romans. Their progress was stopped by two defeats inflicted on them by Ventidius, the legate of Antony, B.C. 39 and 38, and the lost standards were finally recovered by negotiation, B.C. 20. Coins are extant with the legend, SIGNIS PARTHICIS RECEPTIS, and the subject is referred to by Horace and other poets with wearisome iteration. Cf. Epist. 1. 12. 26, Ov. Fast. 5. 593, Virg. G. 4. 560.

25. **quem...]** 'What divinity is the people to invoke for (i.e. to aid) the fortunes of our falling power?'

26. **imperium]** Not 'empire' in the sense of a country ruled by an emperor, but in the sense of 'military sway,' the proper meaning of *imperium*. See however 4. 15. 14 n.

27. **virgines sanctae]** The vestal virgins, as guarding the eternal fire of Vesta, which was symbolical of the eternity of Rome, would be specially bound to pray for the safety of the state, of which they were regarded as an integral and essential portion. Thus when Horace wishes to say 'while Rome shall last,' he uses the expression *dum Capitolium...scandet cum tacita virgine pontifex*, 3. 30. 8.

27, 28. **minus audientem carmina**] Wickham well translates 'turning a deaf ear to their litanies.' *Carmen* (=*casmen*, from a root KAS, meaning to say) would be applicable to any formula of words chanted or recited.

29. **partes**] So frequently in the plural of that which is allotted to any one, 'task'; cf. Cic. ad Fam. 11. 5. 3, *tuum est hoc munus, tuae partes*, and Hor. A. P. 194, *Actoris partes chorus officiumque virile | defendat.*

31. **nube...**] from Hom. Il. 5. 186, *νεφέλῃ εἰλυμένος ὦμους*; to Apollo the Sun-god the phrase is especially applicable. The 'cloud' is not a dark but a radiant cloud; cf. Rev. 10. 1, 'another mighty angel...clothed with a cloud,' and the *νεφέλη φωτινή* at the Transfiguration.

32. **augur**] i.e. as the god of Delphi and oracles. *Augur* is strictly one who interprets the cries of birds, from *avis*, and *garrire*, to chatter, Gk. *γηρύω*.

33. **Erycina ridens**] 'sweetly-smiling queen of Eryx.' *Ridens*=*φιλομμειδής*. Mt Eryx was celebrated for its temple of Aphrodite, probably built by the Phoenicians to their goddess Astarte (the Ashtoreth of the Old Testament), whom the Greeks identified with Aphrodite and the Romans with Venus.

35. **sive neglectum...**] 'Or if thou, our founder, dost regard thy neglected family and descendants.' *Auctor*, as the sire of Romulus. Augustus had built a temple to *Mars Ultor* in accordance with a vow made before the battle of Philippi. *Respicis* is used exactly as our English 'regard': it means to turn the head round to pay attention to anyone: e.g. to acknowledge the salutation of a passer-by, Juv. 3. 185, *ut te respiciat clauso Veiento labello.*

37. **ludo**] In bitter irony: the god delights in war, so 3. 29. 50, Fortuna is described as *ludum insolentem ludere pertinax*. Cf. too the use of *spectacula Marti* in 1. 28. 17.

38. **leves**] Notice *lēvis;* it is identical with the Gk. *λεῖος*, (*λειFος*), while *lĕvis* is identical with *ἐλαχύς*. So *lēvir*, 2. 7. 21, 2. 11. 6, 4. 6. 28.

39. **Mauri peditis**] Some would read 'Marsi' on the ground that the Moors and Numidians were all horsemen, but there is no reason to assume that foot-soldiers were never employed by them. Orelli takes *peditis* in the sense of 'unhorsed,' and urges that this adds to the force of the picture and gives a reason for the fierceness (*acer vultus*) the Moor exhibits, but I can-

not think that anyone would naturally give such a special meaning to *peditis* in reading the stanza.

41. **sive mutata...**] 'Or if thou, O winged son of kindly Maia, dost change thy guise and take upon thee on earth the form of a youth (i.e. Augustus), submitting to be called the avenger of Caesar (Julius).'

iuvenem] Augustus was born B.C. 63, but *juvenis* includes the whole military age between 17 and 45. Virgil twice (Ecl. 1. 43; G. 1. 500) calls him *juvenis*; the word seems specially chosen to suggest hope and expectation.

42. **ales**] because of the *petasus* and *talaria*, the winged cap and anklets he wore as the messenger of the gods.

45. **serus...redeas**] 'May it be long before thou dost return.' Notice the flattery of *redeas:* Augustus being an incarnate deity does not merely go to heaven, but *returns* to it as his original dwelling.

50. **pater**] i.e. *pater patriae*, the title of which Cicero was so proud (see Mayor on Juv. 8. 244, *Roma patrem patriae Ciceronem libera dixit*): it was only formally conferred on Augustus in B.C. 2, but had been long applied to him before in common talk, cf. 3. 24. 27 n.

princeps] See 4. 14. 6 n.

51. **Medos**] see l. 22 n. The Median supremacy preceded the Persian, Astyages the last Median king having been overthrown by 'Cyrus the Persian,' but even Greek writers use the adjective as=Persian (e.g. in Thuc. *τὰ Μηδικά*=the Persian war), and in Horace it=Parthian. No doubt it is not mere carelessness which makes the Roman poets speak of 'Medes' and 'Persians' instead of 'Parthians': by so doing they suggest a comparison between the exploits of Rome and the victories of Salamis and Marathon.

equitare] The Parthian light horsemen amid their sandy deserts were the dread of the heavy-armed Roman legionaries, who were entirely incapable of resisting their rapid and desultory attacks. Cf. 2. 13. 18, and note on 1. 19. 11. The word *equitare* conveys also a collateral notion of 'careering' as if in scorn, cf. 4. 4. 44.

52. **Caesar**] Emphatically placed last.

ODE III.

'O ship that conveyest Virgil to Greece, duly deliver up the precious life entrusted to thy care. Bold indeed was the man who first trusted himself to the sea, but his was only one of the

many impious attempts which men, such as Prometheus, Daedalus and Hercules, have made to transgress the limits which God in his providence has appointed: the constant renewal of these attempts prevents Jupiter from laying aside his thunderbolts of wrath.'

For Virgil's intimacy with Horace see Sellar's Virgil, pp. 120—126. Virgil and Varius first introduced Horace to Maecenas: Horace speaks of them with singular affection in Sat. 1. 5. 41 as *animae quales neque candidiores | terra tulit, neque quis me sit devinctior alter*—'souls than which never did earth produce purer, souls to which no second man is more closely knit than I am.' So too Sat. 1. 6. 55 we have *optimus Virgilius*, and cf. also Ode 24 of this book. We only know of one visit of Virgil to Athens, namely in B.C. 19, on the return from which he died at Brundisium Sept. 21. All the Odes of the first three Books are probably of much earlier date, and therefore this Ode would seem to refer to an earlier voyage, such as may well have been undertaken by the poet of the Aeneid to visit the scenes he has aided to immortalize. Some editors feel the difficulty so much that they either suppose the Virgil mentioned not to be the poet, or even alter the name to Quintilius. For my own part I prefer to assume that Virgil visited Greece twice rather than to annihilate a link which connects Virgil with Horace as 'the half of life.'

1. sic...] The construction is *navis, quae...debes, reddas precor..., sic te...regat pater:* 'O ship that...owest, I pray thee duly deliver him up..., so may heaven direct...'

sic = so, i.e. on that condition, namely, that you duly deliver him up. Cf. our similar use of 'so help you God' in administering oaths: the Latins, however, throw the clauses with *sic* forward, instead of keeping them to the end. Cf. Virg. E. 9. 30, *Sic tua Cyrneas fugiant examina taxos...Incipe*, and 1. 28. 25.

For a similar invocation to a ship cf. Tennyson, In Mem. Canto 9 et seq., also Canto 17,

'So may whatever tempest mars
Mid-Ocean spare thee, sacred bark.'

diva potens Cypri] For the construction see 1. 6. 10 n. Venus is appealed to because having sprung from the foam of the sea (Ἀφροδίτη, ἀφρός) she was supposed to have an influence on the waves. So she is called *Venus marina*, 3. 26. 5 and 4. 11. 15.

2. fratres Helenae] Cf. Macaulay:

'Safe comes the ship to harbour
Through billows and through gales,
If once the great *Twin Brethren*
Sit *shining* on her sails.'

In thundery weather a pale-blue flame may sometimes be seen playing at the tips of the masts of ships, due to the fact that 'points' always tend to produce a discharge of electricity. The presence of this flame was held to indicate the presence of the Dioscuri and the safety of the ship. Italian mariners call it the fire of St Elmo. On coins, &c. Castor and Pollux are represented with a star on their foreheads.

For *lucida sidera*, cf. 4. 8. 31.

4. obstrictis aliis praeter Iapyga] 'Keeping all but Iapyx bound in prison.' For a description of the prison-house in which Aeolus guards the unemployed winds see Virg. Aen. 1. 52 et seq. Iapyx is to be let loose because blowing from the Iapygian promontory in Apulia he would waft the traveller from Brundisium to Dyrrachium, whence he would coast along past Corcyra and then down to the Gulf of Corinth. From thence he would pass by land to Athens, so that *finibus Atticis* is not to be taken strictly; or else the ship might be dragged across the Isthmus of Corinth (cf. the word δίολκος) and so actually enter the Peiraeus. The voyage to Greece round C. Matapan would be very exceptional: the most common plan was to proceed from Dyrrachium by land.

aliis] 'others,' would usually be *ceteris*, 'the others,' 'the rest.'

5. creditum] Notice the same metaphor in *debes*, *reddas* and *incolumem*.

9. robur et aes triplex] 'oak and triple brass,' cf. 3. 16. 2 n. For a similar metaphor, cf. Aesch. Prom. 242, σιδηρόφρων τε καὶ πέτρας εἰργασμένος.

10. fragilem truci] Notice how juxtaposition increases the force of the antithesis. So too *pelago ratem*, and cf. 2. 4. 6 n.

12. praecipitem] (*prae-caput*, head foremost) coming down in sudden squalls. Cf. St Luke 8. 23, κατέβη λαῖλαψ, and the word καταιγίζειν.

13. decertantem] The preposition seems to give to the verb the additional force of fighting it *out to the end*. Horace seems to have a special fondness for these compounds, cf. 1. 9.

11, *deproeliantes*, 1. 18. 9, *debellata*, 3. 3. 55, *debacchentur*, 1. 33. 3, *decantes*.

14. **Hyadas**] Seven stars in the head of Taurus which portended rain or storm. The prose Roman term for them was *Suculae*, or the litter of little pigs, thus indicating a derivation from ὗς, ὑός, *sus*. The poets, as was to be expected, reject so natural and vulgar an etymology, and connect the word with ὕειν, to rain.

15. **arbiter Hadriae**] 'lord of the Adriatic.' Cf. 2. 17. 19, *tyrannus*, and 3. 3. 5, *dux*, both used of the wind's 'mastery' over the sea. *Arbiter*=*ad-biter* from *ad* and *bito*, an obsolete word meaning 'to go,' from the same root as βαίνω. An 'arbiter' therefore=one who is present (so in Milton 'the moon sits arbitress'), then 'one who stands by to witness and judge.' Here used of the wind, with whom it rests to decide whether there shall be storm or calm at sea.

16. **tollere seu ponere volt freta**] The first *seu* is omitted for convenience, as often in poetry: cf. 1. 6. 19, 1. 32. 7, and similar omissions of εἴτε and οὔτε in Greek. Translate 'whether he wish to rouse or calm the sea.' The winds are said to calm the sea by a curious idiom which speaks of them as causing that which their absence causes. So Sophocles, Aj. 674, δεινῶν ἄημα πνευμάτων ἐκοίμισε | στένοντα πόντον. *freta*=frith or firth.

17. **quem gradum**] 'what approach of death?' 'what form of death's approach?'

18. **siccis oculis**] i.e. without weeping. Others propose to alter *siccis*, urging that tears do not ordinarily accompany terror, but the ancients certainly in many respects had different modes of expressing the emotions to what we have. Wickham appositely quotes Hom. Od. 20. 349, δακρυόφιν πίμπλαντο, of the eyes of the panic-stricken suitors.

22. **prudens**] i.e. *providens*, 'in his providence.'

dissociabili] Most adjectives in *-abilis* are passive, but not unfrequently the poets use them actively, and so here *dissociabilis*=*quae dissociat* 'dividing.' Cf. 2. 14. 6, *illacrimabilem Plutona*, 'who does not weep,' but 4. 9. 26, *illacrimabiles* 'unwept for.' So *flebilis* 4. 2. 21, 'weeping,' but 1. 24. 9, *flebilior* 'more wept for.' Virg. G. 1. 93, *penetrabile frigus*, 'piercing cold,' Lucr. 1. 11, *genitabilis aura* 'life-giving breeze,' see Munro ad loc.

25. **audax perpeti**] Horace is fond of this epexegetic or complementary infinitive after adjectives. It is very common in Greek, e.g. δεινὸς τλῆναι. Its use is to limit or determine the exact sense of the adjective; a man may be bold in many ways, e.g. in fighting, talking, &c., but when the infinitive is added what was deficient in the adjective is completed, a full explanation (ἐπεξήγησις) is given. Dr Kennedy prefers to give it the name of the Prolative Inf. because it *extends* the use of the adj. to which it is attached. The adjectives after which it is used in the Odes are: *sciens*, *nescius*, *metuens*, *timidus*, *audax*, *doctus*, *indoctus*, *indocilis*, *dignus*, *callidus*, *catus*, *sollers*, *pertinax*, *efficax*, *praesens*, *celer*, *fortis*, *firmus*, *segnis*, *dolosus*, *blandus*, *largus*, *lenis*, *impotens*, *nobilis*. See Wickham's valuable appendix. For its use after verbs, see 1. 15. 27 n.

27. **Iapeti genus**] 'son of Iapetus,' i.e. Prometheus, who stole fire from heaven, hid in the stem of the νάρθηξ or *ferula*.

28. **fraude mala**] Probably a reminiscence of the legal phrase *dolus malus*, which is used in the sense of 'malice prepense,' when a criminal act is committed with full knowledge of its criminality, and of deliberate purpose. Others take *fraus mala* as=a theft disastrous (in its results), as explained in the next lines.

30. **nova febrium...**] 'a strange (hitherto unknown) troop of fevers brooded over the earth.' *Incubuit* is used of things pestilential, or abominable, e.g. ill-omened birds, thick darkness, plagues. Wickham, following Orelli, gives ἐπέσκηψεν, 'fell upon,' but *incubuit* (from *cubare*, *cumbo*) has a further meaning of *resting*, or remaining over, so as not to be got rid of.

32. **semotique prius...**] 'and what was before the slow necessity of distant death hastened its approach,' i.e. men, though necessarily mortal, before this lived to a great age, afterwards only for a brief span. A belief in the longevity of primaeval man seems universal.

34. **Daedalus**] (δαίδαλος, i.e. varied, or cunningly wrought) is the type of the over-ambitious man of science: 'over-flighty' in his ideas, we might say: the meaning of his name compels us to look for such an allegory in the legend.

36. **perrupit**] Final syllable made long by *ictus*. Notice the vigorous, rugged, laborious character of the line; accommodation of sound to sense. For similar instances of a syllable

lengthened where there is a strong ictus upon it, cf. 1. 13. 6, 2. 6. 14, 2. 13. 16, 3. 5. 17, 3. 16. 26, 3. 24. 5. In all these cases the syllable lengthened is the final syllable of the 3rd pers. sing. of a verb.

ODE IV.

'Now winter gives place to the joyous period of spring: now surely is the season for festivity. Life is short, and it is well to enjoy the present; soon in any case will the night of Death be upon us, putting a stop to earthly pleasures.'

Of L. Sestius all we know is that he was appointed *consul suffectus* by Augustus B.C. 23, although he had been a vigorous partizan of Brutus. Horace too had served as a *tribunus militum* under Brutus at Philippi, and this may have been the origin of their intimacy.

1. solvitur...] 'Keen winter relaxes his grasp with welcome change to springtime and the west wind.' *solvitur:* because winter binds the earth in bands of snow and ice: cf. 1. 10, *solutae*. For *vice* cf. 4. 7. 3.

2. machinae] 'windlasses' used to draw down to the sea (*trahere*) the barks which had been hauled up high and dry (*siccas*) for the winter.

5. Cytherea] From the island Κύθηρα off the S.E. of Laconia, near which the goddess rose from the sea. The second syllable is shortened for convenience in Latin, great liberty being allowed with regard to the quantity of proper names.

7. dum graves...] 'While glowing Vulcan makes the toilsome smithy of the Cyclopes blaze.' Venus dances and Vulcan toils: everything is alive. The bolts are forged ready for Jupiter's use in the summer when thunder is more frequent.

Some consider that the use of *ardens* and *urit* close together is objectionable because of their similarity of meaning, and there is some authority for a reading *visit*. The word *ardens* suggests not merely a picture of Vulcan as the fire of the furnace is reflected on his face, but also the idea of 'eagerness,' cf. Virg. Aen. 2. 529, *ardens insequitur*.

Notice that *ardere* is intransitive, *urere* active. Cyclopes (Κύκλωπες), one-eyed monsters, sons of Earth and Heaven, who forged the thunderbolts of Jove in Aetna, quite distinct in conception from the Homeric Cyclopes.

9. nitidum caput impedire] 'to entwine the glossy head.'

10. solutae] Cf. 1. 1. In winter frost binds up the soil: in spring *Zephyro putris se gleba resolvit* (Virg. Georg. 1. 44), the clod unbinds itself and crumbles under the influence of the west wind.

11, 12. immolare agna] 'It is fitting to sacrifice to Faunus whether he ask (us to sacrifice) with a lamb or prefer (us to sacrifice) with a kid.' We should say, 'either with a lamb if he ask it or a kid if he prefer it.'

The ablative after verbs of sacrificing, the victim being represented as the instrument with which the sacrifice is performed, is as common as the direct acc.: cf. *facere vitula*=to sacrifice with a calf: *vino libare*, &c.

13, 14. pauperum tabernas regumque turres] 'cottages of the poor and palaces of the great.' Observe the 'reverberating emphasis' (Verrall) of *pallida pulsat pede pauperum.*

pede] because it was customary to *kick* at a door especially when the visitor was impatient, cf. Plaut. Most. 2. 2. 23.

15. vitae summa brevis...] 'The total of our days is small and forbids us to commence hope for a distant future.'

inchoare]=to commence what will never be completed.

16. fabulaeque Manes] When a man is dead he becomes *fabula* 'a subject of talk,' 'a mere name,' and so the ghosts are here called 'empty names': that this is the meaning of *fabula* here is shewn from the imitation of Persius (Sat. 5. 152) *cinis et manes et fabula fies*. For the very bold apposition *fabulae Manes* cf. Lucan 1. 313, *Marcellusque loquax et nomina vana Catones*.

17. exilis] i.e. *exigilis* (from *exago*), what is drawn out, thin; here='shadowy,' 'unsubstantial.'

18. regna vini sortiere talis] At feasts a president was chosen by lot (*magister*, or *arbiter bibendi*, συμποσίαρχος, ἀρχιτρίκλινος, St John 2. 9, 'master of the feast'). *Tesserae*, or 'dice,' were used for this purpose, or *tali*, 'knuckle-bones': these had four marked sides, and the highest throw was when they all came up differently; it was called *jactus Veneris* (2. 7. 25), the lowest throw being *canis*.

ODE V.

'Who is thy lover now, Pyrrha? He little knows that thou art fickle as the sea: all smiles to-day, to-morrow storm. Poor inexperienced youth! I have gone through similar dangers and escaped, thank heaven.'

A slight Ode, but singularly beautiful in expression: it is in Horace's best manner as regards style; it is apparently perfectly simple because it is perfectly finished; *summa ars celavit artem*. Any one who disagrees would do well to attempt to omit or alter a single word, and see the effect. It is a curious fact that it is translated by Milton (Occasional Poems): it is not well translated, but even the best translation could only serve to bring out by contrast the felicity of expression in the original.

1, 2. **multa in rosa urget**] 'courts thee amid many a rose.'

3. **Pyrrha**] from πυῤῥός = 'the auburn-haired,' cf. *flavam*.

5. **simplex munditiis**] 'simple in thy elegance.' For the adj. *mundus* see 3. 29. 14 n. The word *munditiae* applied to a lady's toilette indicates the presence of elegance and taste without ostentation or extravagance. *munditiis capimur* says Ovid truly A. A. 3. 133. Milton's 'plain in thy neatness' savours rather of the Puritan than the poet.

6, 7. **aspera aequora**] 'the smooth surface ruffled.'

8. **emirabitur insolens**] *emirabitur* is only found here: it is a very strong form of *mirabitur*. *insolens* 'unused' i.e. to such fickleness. The line should be read over aloud once or twice placing some stress on the initial spondees: its full force will be at once clear.

9. **credulus aurea**] Notice the juxtaposition. 'Who now too fond (or trusting) enjoys the golden hours of thy love.' *Aureus* = golden, at its best, in perfection, cf. *aurea aetas* 'the golden age.' Schiller has 'der ersten Liebe gold'ne Zeit' and Shak. Cymbeline 4. 2, 'Golden lads and girls all must | Like chimney-sweepers come to dust.'

11, 12. **nescius aurae fallacis**] The metaphor from the sea is still kept up. 'Ignorant how treacherous is the breeze.' The breeze of course is her fickle favour. Cf. 3. 2. 20. *popularis aura* = the breeze of popular favour.

13. **intentata nites**] To inexperience her bright smiles are as alluring as the smiles of a summer sea. The brilliant phrase of Lucr. 2. 559, *placidi pellacia ponti*, is a close parallel.

me tabula] 'me the temple wall with votive picture declares to have hung up...'

Sailors who had escaped shipwreck were accustomed to dedicate their garments to Neptune, sometimes probably with a

picture of the event, though perhaps *tabula* only means 'tablet.' See too 3. 26, Int.

15. **potenti**] with *maris*, cf. 1. 6. 10 n.

ODE VI.

'Your exploits, Agrippa, would be a worthy theme for Varius: his poetry is Homeric. I am not capable of treating a subject such as that of the Iliad or Odyssey: one of my poor odes would but detract from your fame. Love and levity alone befit my inconstant muse.'

M. Vipsanius Agrippa was the great minister of Augustus in war, as Maecenas was in peace: Horace had probably been urged to address an ode to him, and finding the task uncongenial substitutes this dexterous apology.

1, 2. **scriberis Vario...alite**] 'You shall be written about by Varius as valiant and victorious (by Varius) a bird of Homeric song.'

These lines present a distinct case of the use of the abl. of the personal agent *without* ab. Cf. 3. 3. 67, *meis excisus Argivis*, Epist. 1. 19. 2, *quae scribuntur aquae potoribus*, 'which are written by water-drinkers,' Virg. Aen. 1. 612, *uno graditur comitatus Achate* and Juv. 13. 124, *curentur dubii medicis majoribus aegri*. On the other hand Hor. Sat. 2. 1. 84, *judice laudatus Caesare*, may be explained (with Munro, see Mayor, Juv. 1. 13 n.) as = *judicio Caesaris*, and so too Od. 3. 5. 24, *Marte...populata*, presents no difficulty, *Marte* being = *bello*.

Orelli and others try to avoid this by saying that *Vario alite* is an abl. absolute: 'you shall be written of, Varius being a bird of Homeric song.' But, seeing that it is certain that Horace means to tell Agrippa that he 'shall be written about *by* Varius,' it is incredible that he should say to him 'you shall be written about'—by whom Agrippa is left to guess—and then add parenthetically 'Varius being a great poet,' and insert moreover into the middle of the parenthesis a description of Agrippa as 'valiant and victorious.' Such a style of expression is, so far as I know, peculiar to Mr Jingle. Wickham, who adopts this view of the construction, translates: 'It shall be told, but by Varius, thy bravery and victories, for he is a bird of Maeonian song.' It will be observed however

that, notwithstanding the violence which he does to the English language, he is obliged after all to say '*by* Varius.'

Others read *aliti*, an obvious correction, which only makes matters worse, for this use of the dative, though common with the *perfect* passive e.g. *scriptum est mihi* (the *est* of course smoothing the way for it), is otherwise inadmissible.

1. **scriberis**] A peculiarly Horatian use of the future. 'You shall be written of,' i.e. if you will take my advice. So 1. 7. 1, *laudabunt alii*—others shall praise, i.e. if they wish; 1. 20. 1, *vile potabis*—you shall drink, i.e. if you will accept my invitation.

Vario] L. Varius (see 1. 3, Introduction) was an epic writer. Cf. Sat. 1. 10. 43, *forte epos acer, | ut nemo, Varius ducit*. He is best known as with Plotius Tucca having been commissioned by Augustus to edit the Aeneid after the death of Virgil.

2. **Maeonii**] i.e. Homeric, see 4. 9. 5 n.

3. **quam rem cunque**] This tmesis with *quicunque* is common with Horace, e.g. 1. 27. 14. See 1. 32. 15 n.

navibus] e.g. the defeat of Sex. Pompeius B.C. 36.

5, 6. **gravem Pelidae stomachum**]

Μῆνιν ἄειδε θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην. Hom. Il. 1. 1.

By rendering *μῆνις* 'wrath' as *stomachus* 'bile,' and *πολύτροπος* as *duplex* 'cunning,' it is clear that Horace intends humorously to depreciate the epic style which he refuses to attempt.

7. **cursus duplicis Ulixei**]

Ἄνδρα μοι ἔννεπε Μοῦσα πολύτροπον ὃς μάλα πολλὰ
πλάγχθη. Hom. Od. 1. 1.

Ulixei] The gen. is from the hybrid form *Ulixeus*, which is declined as if it were of the 2nd declension. Cf. too *Achillēi*, 1. 15. 34, *Penthei*, 2. 19. 14, *Alyattei*, 3. 16. 41.

8. **Pelopis domum**] The disasters of the house of Pelops were the stock subject for tragedies, numbers of which dealt with the crimes or misfortunes of Pelops, Atreus, Thyestes, Agamemnon, Aegisthus, Clytemnestra, Orestes, Electra, &c.

9. **tenues grandia**] 'too vast a theme for our slender verse.' *Tenues* is of course in agreement with the nom. to *conamur*, and *grandia* in apposition with the accusatives *stomachum*, *cursus* and *domum*, but it is impossible except by a paraphrase to bring out the force of the two adjectives in their strongly contrasted and forcible position, see 2. 4. 6 n.

10. **lyrae potens**] So 1. 3. 1, *potens Cypri*, 1. 5. 15, *potens maris*, 3. 29. 41, *potens sui*, Carm. Sæc. 1, *silvarum potens*. Horace is extremely fond of adjectives with the genitive: adjectives especially which indicate power or abundance naturally take it; e.g. 4. 8. 5, *divite artium*: and cf. the common phrases *voti compos*, *mentis compos*.

12. **culpa deterere ingeni**] 'to tarnish through defect of ability.'

Notice that Horace and Virgil adopt the contracted forms *ingeni* (2. 18. 9), *imperi* (4. 15. 14), Ovid the open one *ingenii*. Cf. too 1. 12. 34, *Pompili*, *Tarquini*; 4. 6. 44, *Horati*.

13. **tunica tectum adamantina**] Cf. the Homeric expressions *χαλκεοθώραξ* and *χαλκοχίτων*. *Tunica*, the close-fitting under-garment worn under the loose *toga*, is aptly applied to a coat or shirt of mail.

15. **ope Palladis...**] Diomedes, by the assistance of Pallas, actually wounded (hence *superis parem*) Aphrodite and Ares. Hom. Il. 5. 881.

16. **parem**] = equally matched with.

17. **nos**] Cf. 1. 1. 29. The antithesis is at once made clear by the prominent position of the pronoun, which is thereby contrasted with the writers already alluded to.

proelia...] 'combats of maidens fiercely attacking the young men (*acrium in juvenes*) with pared nails' (i.e. not wishing to hurt). Others translate *sectis*, 'cut to a point' (so as to be dangerous). Wickham aptly remarks 'who shall decide?'

19. **vacui**] i.e. *sive vacui*. Cf. 1. 3. 16. Translate: 'whether fancy-free, or fired by a spark of love, easy as is my wont.'

ODE VII.

'Many fair and favourite places are there on earth, none that I love so fondly as Tibur. Do you Plancus, whether as now in camp or, as you will be soon, we trust, at Tibur, remember that it is occasionally true philosophy to forget care in wine? Think of the example of Teucer in his troubles.'

L. Munatius Plancus (i.e. splay-footed), consul B.C. 42 and founder of Lugdunum (Lyons), an accomplished trimmer during the civil wars, who however seems to have enjoyed considerable favour or influence with Octavian, who received the title of Augustus on his proposal B.C. 27.

At this time he seems to have been suffering from melancholy and a desire to quit Italy. By his use of *tenebit*, in contrast to *tenent* in line 20, Horace really addresses an invitation to Plancus to come to Tibur, of which he has already sung the praises. This may seem to lay too much stress on *tenent* except to those who recollect that Horace is very fond of this use of the future, that he would certainly not use *tenebit* after *tenent* without a definite object, and that he wishes to suggest such a residence rather than openly propose it. Moreover this seems the only way of connecting the earlier and later portions of the Ode.

1. **laudabunt**] Cf. 1. 6. 1, = 'others shall praise' (for all I care), i.e. let others praise.

2. **bimaris**] The two harbours of Corinth, Cenchreae on the Saronic Gulf, Lechaeum on the Corinthian Gulf, are well known.

4 **Tempe**] Notice *Tempe*, neuter plural, like *τείχη*.

5. **sunt, quibus...**] 'Some there are whose sole task it is to celebrate in continuous song the city of the ever-virgin Pallas, and to place upon their brow an olive-wreath plucked from every side.' For *sunt quibus*, see 1. 1. 3 n.
Palladis urbem] *Ἀθήνη, Ἀθῆναι. intacta* = *ἀδμής*.

6. **carmine perpetuo**] The poem would start with the earliest period and give the history of Athens 'in unbroken succession' (the exact meaning of *perpetuus*).

7. **undique decerptam**] Orelli gives to this the meaning, 'plucked from every spot of Attic soil,' i.e. the poet adorns his poem with accounts of every famous place in Attica. This is correct but not general enough: 'gathered from every side,' means not only from every place in Attica, but also from every famous incident in Attic history.

olivam] It was by producing the olive that Athena became the patron-goddess of the city: hence the poet's wreath is composed of olive in this case.

9. **aptum dicet equis Argos**] 'will tell of Argos as fit for horses.' *ἱππόβοτον*, Hom. *Argos* is neut. sing.: the acc. and abl. plural *Argos* and *Argis* are also very common.
dites] Cf. Soph. El. 9: *φάσκειν Μυκήνας τὰς πολυχρύσους ὁρᾶν*.

10. **me**] Prominent and emphatic.
patiens Lacedaemon] The adjective 'Spartan,' as equivalent to 'enduring,' has become English. The Spartan discipline was traditionally ascribed to Lycurgus. *opima* = *ἐριβῶλαξ*, Il. 2. 841.

12, 13. **Albuneae, Anio, Tiburni**] V. Class. Dict., or for a fuller description Burn's Rome and the Campagna. A full knowledge of the history and topography of Tibur is essential for understanding the Odes.

12. **resonantis**] 're-echoing,' i.e. to the roar of *praeceps Anio*.

13, 14. **uda mobilibus pomaria rivis**] 'orchards watered by restless rivulets.' Below the falls the main stream would seem to have divided into a quantity of small rills.

15. **albus...**] 'As the south wind is often bright (or clear) and sweeps the clouds from the darkened sky, and does not from its womb bring forth unceasing rains . . . .' *Albus* is emphatic: the S. wind is usually black and cloudy; sometimes however it is white, and drives the clouds away. Cf. Milton's account of the Deluge, Par. Lost, Bk. XI. 738,
'Meanwhile the south wind rose and with *black* wings,' &c.

17. **sapiens**] i.e. 'if you are wise.'

19. **molli**] Usually and naturally taken as an adj. = 'mellow:' Schütz however takes it as Imperative from *mollire*.
seu te...] 'Whether the camp glittering with ensigns possess you, or (as I hope will be the case) . . . . shall possess you.'

21. **Teucer...**] This bringing home of a general idea or remark by adducing a special instance from mythology or history is frequent in Horace.

patrem] His father Telamon refused to receive him because he brought not back his brother with him from Troy. Cf. Soph. Ajax *passim*.

22. **tamen**] i.e. notwithstanding his troubles.

uda Lyaeo] 'moist (i.e. heated, the word being used awkwardly with *tempora*) with wine.' *Udus* or *uvidus*, like *madidus* and in Gk. *βεβρεγμένος*, is one of the many conventional phrases found in all languages to express the condition of intoxication. Its opposite is *siccus* ('a tee-totaller'), 1. 18. 3 and 2. 19. 18.

Lyaeus, Λύαιος (λύω), i.e. the Releaser, in Latin *Liber*, aptly so called here with reference to Teucer and his troubles.

23. **populea**] The poplar was sacred to Hercules, whose many wanderings would occur to Teucer.

25. **quo nos**] 'Whithersoever fortune, kinder than my sire, shall guide us, we will go . . . .'

feret fortuna] *Fero* is the derivation of *fortuna*.

27. **duce et auspice**] An *Imperator* alone had the right of taking the auspices. During the Republic an *Imperator* always led the army into the field and so was *Dux* also. Under the Empire the chief of the state was perpetual *Imperator*, and the generals who conducted his campaigns were merely *Duces*. *Duce et auspice* is however used perfectly generally here, as we might say 'guide and guardian.'

Teucro . . . . Teucro: the substitution of the personal name for the pronoun indicates proud self-confidence, and the repetition of the name emphasizes this. Some editors however put a colon after *auspice*, rendering 'naught need ye despair of with Teucer for your guide, for to Teucer hath unerring Apollo promised...,' which entirely alters the emphasis of the passage.

29. **ambiguam...**] 'That in a new land shall arise a Salamis of doubtful name.' *Ambiguam*, because thereafter when Salamis was mentioned it would be 'doubtful' whether the old or the new town was referred to. Cf. Boston in Lincolnshire and Boston in America.

32. **iterabimus**] 'We will once more essay.' He had just crossed the sea once from Troy. Cf. for these concluding lines Tennyson's Ulysses,

'Souls that have toil'd and wrought and thought with me,
. . . . . Come, my friends
'Tis not too late to seek a newer world.'

ODE VIII.

'Say, Lydia, why you are so eager that your love should be the ruin of Sybaris, by keeping him from all the manly exercises in which he used to excel.'

1, 2. **per te deos oro**] =*per deos te oro*. The peculiar order is idiomatic and usual. So too in Gk. Soph. Phil. 468, *πρὸς νῦν σε πατρὸς . . . . ἱκνοῦμαι*.

2. **Sybarin**] A fit name for such a love-sick youth. For the history of the luxurious and effeminate town which has provided us with the word 'sybarite' see Class. Dict.

properes] Some read *properas*, thus making this a direct question instead of an indirect one, subordinate to *dic:* this is however impossible, owing to the *oderit* which follows, and which can scarcely be anything but the subjunctive. In l. 6 *equitat* is a direct question, because to continue with indirect ones would be wearisome.

3, 4. **apricum Campum**] On sunny afternoons the broad expanse of the Campus Martius was the regular resort of all who desired air and exercise. For *Campus* = Campus Martius cf. 3. 1. 11 n.

4. **patiens**] i.e. by nature.

5. **militaris**] 'as a soldier,' i.e. in martial exercises. Riding was especially considered such an exercise, cf. 3. 24. 54. *aequales*, 'those of the same age,' *ὁμήλικες*.

6. **Gallica...**] 'nor guide the mouth of a Gaulish steed with jagged bit.' Gaulish horses were celebrated. *Lupatus* is an adjective, but the plural *lupati* or *lupata* is used for a 'bit.' From the name which indicates an instrument furnished with teeth like those of a wolf, and our knowledge of the Roman character, we may infer how they treated their horses. The word *temperat* would be euphemistic.

8. **Tiberim**] A plunge in the Tiber concluded the daily exercise.

olivum] oil, used by the wrestlers. *oliva* = the olive-tree: cf. Gk. *ἔλαιον* and *ἐλαία*.

10. **neque iam...**] 'Why no longer has he his arms black and blue with (the use of) weapons, winning fame by often

sending the *discus* and often the javelin clear beyond the limit (attained by his rivals).'

gestat] Frequentative, from *gero* = to wear: we cannot use the expression in English, and it is rare in Latin.

11. The *discus* (from δικεῖν 'to fling') was a flat circular stone. The statue of the Discobolos by Myron is famous. Unlike the game of quoits, the object was merely to hurl it as far as possible, hence *finem* is not the mark, or thing aimed at. *Disco* and *jaculo* explain *armis*.

12. *expedire* could only be used of a clear free throw, 'to send clear away.'

13, 14. **marinae filium Thetidis**] In post-Homeric legends (e.g. Ov. Met. 13. 162) Thetis is said to have hidden Achilles at Scyros, disguised as a maid, to keep him from Troy, where he was destined to glory and the grave. Note that the Greeks do not represent Achilles as a grim and grisly warrior, but as of fair and almost feminine aspect.

14. **sub lacrimosa** ..] 'When the tearful fall of Troy drew near.' *Sub* with the acc. is used of approach to a thing which is *imminent*, e.g. *sub noctem*, towards nightfall, cf. next Ode, l. 19.

15, 16. **virilis cultus**] 'manly attire.'

ODE IX.

'Tis storm and winter outside: heap up the fire and bring forth the wine. All is in the hands of the gods, who will soon restore fine weather. Meantime to make the best of the present is wisest, and for those who are young to enjoy the days of their youth.'

1. Soracte, 26 miles north of Rome, is said to be plainly visible from the city, the Ode however represents the writer as in the country, probably at Tibur, from whence the mountain would be a much nearer and more imposing object, and naturally referred to as by its appearance indicating the probable state of the weather.

stet nive candidum] = 'stands out clear with its white mantle of snow.' For *laborantes* cf. 2. 9. 7 n.

4. **acuto**] (*acus, acer*) 'sharp,' 'piercing.'

6. **reponens**] Wickham gives 'piling again and again.' Perhaps *re* may be used in the very common sense of 'duly': it was a *duty* to keep up a good fire on such a day.

benignius] The comparative indicates that it is to be 'with more than ordinary liberality.' *Benignus* is the opposite of *malignus* 'grudging' (1. 28. 23).

7. **deprome**] from the cellar, or better from the *diota*.

quadrimum] The poorer wines, such as the Sabine, could not be kept to a great age, as the finer vintages, such as the Falernian, could.

8. **Thaliarche**] An invented name. Orelli says Θαλίαρχος = *συμποσιάρχος*, for which see 1. 4. 18. But Plüss, who remarks that such invented names should always be in harmony with their setting, is clearly right in explaining it as='one in the fresh bloom of youth.' Horace throughout speaks in a didactic tone as an older to a younger man.

diota] A jar with two ears (δὶς οὖς), therefore meaning the same as *amphora* (ἀμφὶ φέρειν), a jar with two handles.

9. **simul**]=*simulac*. 'As soon as they have laid to rest the winds now fighting to the death on the boiling ocean.' Cf. Dan. 7. 2, 'the four winds of heaven strove upon the great sea.'

13. **quid sit futurum cras**...] Cf. 1. 11. 8. Both lines are a concise epitome of one portion of the Epicurean philosophy, of which Horace was at any rate a professed disciple.

14. **quem Fors**...] 'Whatever sort of day chance shall give, add to the profit account.' *lucro appone*=put down to the side of gain, add as an item on the credit side.

16. **puer**] while young, in youth.

neque tu] By a frequent Latin idiom, when a person is described as being told to do two things, the pronoun is inserted in the second case with a view of enforcing the personal emphasis of the command. Epist. 1. 2. 63, *hunc frenis hunc tu compesce catenis*. Here in connection with *puer* the pronoun enforces the command by recalling attention to the fitness with which it is addressed to Thaliarchus—'*you* are young: of course *you* must dance.'

17. **virenti**] Youth is always spoken of as green. The metaphor is of course from spring-time (*ver*=*quod viret*).

18. **morosa**] = 'crabbed.' *morosus* is one who consults only his own disposition (*mores*): its opposite is *moriger*, one who consults that of others.

nunc...nunc (l. 21): mark the emphatic position of these two words: 'now' = 'in the days of thy youth' and cf. Ecclesiastes 12. 1.

areae] Lit. a threshing-floor, then a broad open space in a city.

20. **composita hora**] 'at the trysting-hour.'

21. **nunc et...**] 'Now too the pleasant laugh from an inmost corner, which betrays the lurking maiden, and the token snatched from her arm or finger that mischievously resists.'

24. **male pertinaci**] Orelli says 'not resisting,' but this use of *male* seems confined to adjectives which have a distinctly *good* sense, e. g. *male fidus* = faithless, *male gratus* = ungrateful, such phrases being instances of oxymoron. I therefore much prefer the natural and much more pointed rendering 'mischievously resisting,' i.e. resisting to plague or tease the lover. See too 1. 17. 25 n. and Sat. 1. 4. 66 *rauci male* 'confoundedly hoarse.'

ODE X.

An ode to Mercury, detailing his various attributes, of which Nauck gives the Greek list, λόγιος, ἀγώνιος, διάκτορος, μουσικός, κλέπτης, ἐριούνιος, χρυσόρραπις, ψυχοπομπός.

1. **facunde**] i. e. as being the god of speech. Cf. Gk. ἑρμηνεύω, 'to interpret.' Acts 14. 12, 'And they called Barnabas, Jupiter; and Paul, Mercurius, because he was the chief speaker.' As such he is also the patron of poets, *viri Mercuriales*, 2. 17. 29, and their protector, 2. 7. 13.

2. **feros cultus hominum recentum**] 'the brute manners of newly-created men.' Notice that *recens* bears exactly the opposite meaning to that we usually assign to 'recent.'

3, 4. **voce et more**] 'by the gift of language and the institution of...'

3. **decorae**] Because true physical beauty is impossible without proper physical exercise.

6. **nuntium**] 'herald.'

7, 8. **callidum condere**] 'skilled in hiding,' epexegetic inf., and cf. 3. 11. 4, *resonare callida*. *Condo* = *cum* and *do* (the same root as τίθημι), to put together, store up, hide. Cf. *ab-do*, *de-do*, *circum-do*, *man-do*, &c.

9. **te...**] 'At you, once upon a time, while in the very act of terrifying you, young scamp that you were, with threatening words, unless you should have restored....., at you Apollo was fain to laugh, robbed of his quiver (in the very midst of his lecture).'

nisi reddidisses] contain the very threat of Apollo in partially oblique narration. Apollo's words would be *nisi reddideris*.

11. **dum terret**] = while he *was* trying to frighten you. *Dum* takes the present ind. even with reference to past actions; cf. 1. 22. 9, *dum canto*, 1. 34. 2, *dum erro*, 3. 7. 18, *dum fugit*, 3. 11. 23, *dum mulces*.

13. **quin et...**] He is the guide of good men on earth and good souls below. Cf. the Gk. epithets πόμπιμος and ψυχοπομπὸς as applied to him. For *quin et* = 'nay even,' cf. 3. 11. 21 n.

14. **Priamus**] When he went to beg the body of Hector from Achilles, Il. 24. 334. The *dives* is not unmeaning, but suggests the valuable presents he took with him.

17. **reponis**] Cf. last Ode, l. 6, 'duly placing.'

18. **virga**] The κηρύκειον, or *caduceus*, so well known in all representations of the god.

coërces] 'keep together' (*cum-arceo*). The ghosts (*levis turba*) were prone to wandering.

ODE XI.

'Do not, Leuconoe, consult the astrologers. It is better to enjoy the present and allow the future to take care of itself.'

1. **ne quaesieris**] The use of the perfect subj. is somewhat more polite and less imperative than that of the present.

2, 3. **Babylonios tentaris numeros**] 'Make trial of Babylonian astrology.' Amid the decay of real belief, superstition was at this period rife at Rome, and especially a belief in the

reading of the stars (cf. 2. 17. 17—24). The study of astronomy, and its false sister astrology, was especially practised by the Chaldaeans: cf. S. Matt. 2. 1, 'There came wise men from the east, &c.' *Numeri* are the calculations entered into in casting horoscopes and the like: hence the name *mathematici*. They were continually banished from Rome, but in vain (*genus hominum . . . . quod et vetabitur semper et retinebitur*, Tac. H. 1. 22), v. Dict. Ant. s.v. *Astrologia*.

5. **oppositis debilitat pumicibus mare**] 'makes the sea spend its strength on the confronting rocks.' The rocks are called *pumices* because they were eaten into holes like those in pumice-stone.

6. **sapias**, &c.] 'Be wise, strain wine, and, the course of life being short, cut down distant expectations.' Wine was strained through linen or snow. *spatium* doubtless refers to the old metaphor of life being a sort of race-course. *reseco* is to cut back, prune, reduce to reasonable limits.

7. **fugerit**] The perfect, to express suddenness of completion. Not 'it will be going,' but 'it will be gone.'

invida] 'grudging.' Cf. for the whole line the imitation of it in Persius, Sat. 5. 153:

vive memor leti! fugit hora, hoc, quod loquor, inde est.

8. **carpe diem**] Either 'pluck the flower of to-day's joys,' or 'snatch at the present day before it escape.' For the sense cf. 1. 11 Int. and Epist. 1. 4. 13,

omnem crede diem tibi diluxisse supremum:
'And live each day as if thy last.'

ODE XII.

Inspired by some great national event, perhaps the defeat of the rebellious Sex. Pompeius B.C. 36, the poet's feelings find vent in song:—'Whom dost thou choose to tell of, Clio, in strains that like those of Orpheus shall have power even over stubborn nature? What man or hero or god? Surely of Him first, who is the Sire of gods and men the great Lord of the Universe, even Jupiter high above all beyond all comparison. Then of those—gods or heroes or men—who as his vassals have wrought his will in the world-old contest of order against

anarchy, gods by aiding him against the rebellious Titans (cf. the lists of gods here and in 3. 4) or subduing the raging of the sea, men by performing each his appointed task, in the founding and confirming of that which is the counterpart of his heavenly empire—the Roman state. And of these the greatest and the last is Caesar, the greatest O Jupiter but still thy vassal. Yea, though he conquer Parthia or furthest India and extend his sway over the wide world, yet he is thy subject, for *thou* even *thou* art Lord of heaven and earth (cf. *te* l. 57, *tu* l. 58, *tu* l. 59).'

The above summary is digested from a long dissertation of over 50 pages by H. T. Plüss on this Ode: he proves, I think, conclusively that this is not a mere courtly Ode in which Augustus on earth is compared with Jupiter in heaven, but something much higher and nobler.

1. **quem virum**...] Imitated from Pindar, Ol. 2. 1,

ἀναξιφόρμιγγες ὕμνοι
τίνα θεὸν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;

2. **sumis celebrare**] Verbs of wishing or resolving naturally take an infinitive. A slight and poetic extension of this liberty allows *sumere* (in the sense of 'to choose') to do the same. See 1. 15. 27 n. and cf. Epist. 1. 3. 7, *scribere sumit*.

3, 4. **iocosa imago**] 'laughter-loving,' or 'sportive echo.' Cf. *Vaticani montis imago*, 1. 20. 7. Echo is a phantom voice (*imago vocis*).

7. **unde vocalem**...] 'Whence the woods in random haste followed the music of Orpheus.' The final syllable of *temere* is always elided.

9. **materna**] i.e. of Calliope. Καλλιόπη, the Muse 'of the beautiful voice.'

11. **blandum et**...] 'Persuasive too to draw after him with his tuneful strings the listening oaks.' *ducere*: epexegetic inf. For Orpheus cf. Shakespeare, Henry 8, Act 3, Sc. 1,

'Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:

To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.'

auritas] Lit. 'long-eared.' Here, I think, in the sense of 'with ears pricked up.' The oaks are represented as with every leaf pricked up to catch each note. Most commentators think the word unworthy of comment: it seems to me difficult.

13. **solitis**] Two instances will suffice. Virg. Ecl. 3. 60, *A Jove principium*, and Aratus, ἐκ Διὸς ἀρχώμεσθα..... .....τοῦ γὰρ καὶ γένος ἐσμέν (quoted by St Paul, Acts 17. 28).

14. **hominum ac deorum**] Cf. Virg. Aen. 1. 230, *O qui res hominumque deumque | aeternis regis imperiis.*

It is to be noticed that Jupiter is rarely spoken of as on a level with the other gods: here the difference is so great as to be almost one of kind, not merely of degree. In line 50 even Jupiter is made in turn partly subordinate to the Fates.

15. **variisque...**] 'And regulates the heaven with changing seasons': *mare, terrae, mundus* 'sea, earth, and sky' together make up the universe; for this sense of *mundus* cf. Virg. Ecl. 6. 34; Munro Lucr. 1. 73 n.

17. **unde**]=*a quo*, from whom. So 3. 17. 2, *hinc*='from him,' and Virg. Aen. 1. 6, *genus unde Latinum*=from whom the Latin race.

18, 19. **secundum—proximos**] The point depends on the difference between these two words. *Secundus* (from *sequor*) is used of that which *follows*, and implies that there is, if not a connection, at any rate no strongly marked gap between two things; *proximus*, on the other hand, merely means 'next,' and would be compatible with the existence of the widest possible gap between two things. So Virg., Aen. 5. 320, of a race, says of 'a bad second,' *Proximus huic, longo sed proximus intervallo.* In Macaulay's famous instance of 'Eclipse first and the rest nowhere,' the second horse would be *proximus*, but not *secundus*.

21. **proeliis audax**] Some put a full stop after this and make it go with *Pallas*, but the run of the verse seems against this. For Bacchus, as a courageous divinity, see 2. 19. 23: he is not only the god of wine, but the god of immortal youth and vigour.

22. **Virgo**] The huntress Diana.

26. **hunc equis...**] Hom. Il. 3. 237, Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα. Hor. Sat. 2. 1. 26, *Castor gaudet equis, ovo prognatus eodem pugnis.*

27. **quorum...**] Cf. 1. 3. 2 n.

29. **defluit saxis agitatus umor**] The wind has driven the spray and surge high on to the rocks: now it drips from them again.

31. **et minax...**] 'And the threatening wave, because such is their pleasure, sinks back on the bosom of the deep.'

33. **quietum**] 'peaceful.' Numa Pompilius was the legendary author of most civil and religious, as Romulus was of most warlike observances.

34, 35. **superbos Tarquini fasces**] 'The proud sway of Tarquin'=the sway of Tarquin the Proud: a good instance of hypallage; cf. 3. 1. 42 n. Horace does not wish to mention Tarquinius Superbus as a hero; he mentions him indeed, but he is thinking of the glorious deeds connected with his expulsion. Then the thought of the great author of Roman freedom, Brutus, suggests the name of him who refused to survive the loss of that freedom, Cato.

35, 36. **Catonis nobile letum**] The suicide of Cato at Utica, after the battle of Thapsus (B.C. 46), is continually referred to with indiscriminate praise by the poets and philosophers of the succeeding century. For the frequency of suicide under the empire, see Merivale, Hist. c. 64. 'Cato's glorious death' served as a ready excuse for numerous cowards, who found or fancied themselves unable to 'bear the slings and arrows of outrageous fortune.'

37. **Scauros**] The reference is to M. Aemilius Scaurus, consul B.C. 115 and 107, and censor B.C. 109. His character was none of the best (see Mommsen bk 4. c. 4) and he accepted bribes from Jugurtha in B.C. 111, but there is no need to discuss whether he deserved the praise bestowed on him: his name is merely used as a typical one for 'a fine old Roman.'

38. **Paullum**] Consul with C. Terentius Varro; at the fatal battle of Cannae (B.C. 216) he refused to fly.

39. **insigni Camena**] 'the muse that gives renown.' Notice that in praise of these national heroes, he receives the aid of the national Camenae, not of the foreign and imported Μοῦσαι.

Naevius, who was proud of the genuine national character of his poetry, in writing his own epitaph, says,

mortales immortales flere si foret fas
flerent divae Camenae Naevium poetam.

It is a remarkable defect in Roman poetry that it is to so great an extent an imitation of Greek models and not the result of native inspiration.

41. **incomptis capillis**] Barbers were introduced at Rome B.C. 300. The elder Cato is called *intonsus*, 2. 15. 11. These bearded ancients are a type of manly vigour.

43. **saeva paupertas et...**] 'Stern poverty and a farm handed down from father to son, with a modest homestead.'

The words *avitus apto cum lare fundus* give a very fair definition of the condition which the Romans could call *paupertas*. It is here that of a small yeoman or 'statesman,' as they are termed in the north of England. See 3. 16. 37 n.

45. **crescit...**] A faultless line. The comparison expresses the sure, silent and steady growth of the fame of the name Marcellus. *occulto aevo*—'by the silent lapse of time.' *aevum* = *αἰϝων*, from root *ἰ*, indicating 'to go' = that which passes away.

46. **Marcelli**] This family traced its origin to that Marcellus who won the *spolia opima* for the 3rd and last time B.C. 222, and conquered Syracuse B.C. 212. For the history of the young Marcellus see Dict. He married Julia, the daughter of Augustus, B.C. 25. Virgil's famous lines, Aen. 6. 860—886, must be compared.

47. **Iulium sidus**] 'the star of the Julian line.'

The word 'star' is used generally in the sense of 'fortune' in reference to the astrological idea of a ruling star, and specially with reference to the comet (*Julium sidus*) which appeared about the period of Caesar's death, and indicated his reception into heaven.

51. **Caesaris**] i. e. Augustus.

tu...] 'Reign thou, and may Caesar be second to thee.' *Regnes* is not so much a prayer as an ascription of praise. The use of *secundus* here after what has been said in ll. 18, 19 is difficult. Perhaps Horace means to say: "there is indeed none who is 'second' to thee, but, if to any being that epithet can be applied, may it be to Caesar."

54. **egerit...**] referring to the well-earned (*justus*) triumph in which the captives would be led through the streets of Rome.

55. **subiectos...**] 'The Seres and Indi who dwell close beside the coasts of the rising sun.' *Subjectus* here seems merely to indicate close proximity. The Seres lie close up to the extremest east, which is just above or beyond them.

57. **te minor...**] i.e. so long as he acknowledges thee as supreme. Cf. 3. 6. 5, *Dis te minorem quod geris imperas*, and 3. 1. 6 n.

59. **parum castis**] = unholy. *luci:* for the use of 'groves' for idolatrous worship and rites, cf. the whole history of the children of Israel. Spots struck by lightning were held to be accursed.

ODE XIII.

'Jealousy and rage consume me, Lydia, when I hear you continually dwelling on the charms of Telephus, and see on shoulder or lip the trace of your fierce quarrels and frenzied reconciliations. Believe me, such passionate love does not last. Happy they whom a peaceful affection unites till death.'

1, 2. **Telephi...Telephi**] Lydia dwells with fond iteration on the beloved name. Cf. 2. 14. 1 n.

2. **roseam**] 'rosy' (Wickham's 'lustrous' is wrong), so of Venus, Aen. 1. 402, *rosea cervice refulsit.*

cerea] smooth and white as wax.

3. **vae meum**] 'Alas, my heart boils and swells with angry bile.'

4. **iecur**] the seat of the affections and passions. *difficili* =hard to deal with, irritable, savage. *bile*, cf. Gk. χολὴ and χόλος, both meaning bile and anger, and the word μελαγχολικός.

6. **manet**] So Orelli's 4th edition '*cum antiquissimo codice Bernensi.*' The reading *manent* is an ignorant correction *metri gratiâ*, see 1. 3. 36 n.: the plural after two disjunctive particles cannot stand.

7. **furtim**] He tries to conceal it, but in vain: cf. *rara*, 4. 1. 34 n.

8. **măcerer**] The *a* is long, but *măcer:* so *sŏpio, sŏpor, fĭdo, fĭdes*, but on the contrary *rēgis, rĕgo.* 'By what slow-consuming fires I am inwardly wasting away.'

9. **uror**] Being put prominently forward, this word serves to connect this and the last sentence, which ended with

ignibus. 'Yes, I burn whether quarrels rendered immoderate through wine have scarred those snowy shoulders, or your frenzied lover has left a memento with his tooth upon your lips.'

13. **non...**] *non* is not put for *ne*. 'You would not, if you were to listen enough to me, hope that he will be yours for ever...' Cf. Pers. Sat. 1. 6, *non, si quid turbida Roma elevet, accedas*, where Prof. Conington says *non=ne*, but the mistake is corrected in an excellent additional note at the end.

14. **dulcia barbare**] Note the antithetical juxtaposition. Their sweetness makes the barbarity grosser. Cf. 2. 4. 6 n.

16. **quinta parte sui nectaris**] Some say *quinta* is merely used vaguely for a 'considerable' part. Others, with more reason, that Horace is referring to the Pythagorean division of all things into four elements, earth, air, fire and water, and a certain 'fifth existence' (*quinta essentia*, πεμπτὴ οὐσία, quintessence), of a higher nature which informed and animated the rest, and that therefore here Horace means 'the best part of her own sweetness.'

17. **ter et amplius**] A slight variation from the ordinary phrase *terque quaterque*.

20. **suprema citius die**] 'sooner than the day of death' is put by a natural inaccuracy for 'sooner than on the day of death.'

ODE XIV.

'Take heed, O ship, lest you drift out to sea again. Observe how shattered you already are by storms, and hasten eagerly into harbour and stay there.'

The ship is the State, which is spoken of as shattered by the storms of civil war, and in danger of drifting back into the same dangerous waters. As to date, the Ode would refer to any of the early years of the sole rule of Augustus, and it is mere guesswork assigning to it a special and definite time of composition.

Quintilian, 8. 6. 44, refers to this Ode as an instance of Ἀλληγορία *quae aliud verbis aliud sensu ostendit...navem Horatius pro re publica, fluctuum tempestates pro bellis civitibus, portum pro pace et concordia dicit*. It is obvious

however that the allegory must not be pressed too closely in all its details, or a definite allusion looked for in such words as *Pontica* and *Cycladas*.

For the comparison of the State to a ship, and of statesmen to pilots, cf. Aesch. S. c. Theb. 1, and innumerable passages of Cicero to be found in Dict. under the word *guberno*.

2, 3. **fortiter occupa portum**] 'By a strong effort hasten to reach harbour (before it is too late).' For *occupo* cf. Gk. use of φθάνειν with a participle, and 2. 12. 28, *interdum rapere occupat*=is the first to snatch.

3. **nonne vides...**] 'Mark you not how the side is stripped of oars, and the mast damaged by the swift Afric wind, and how the yard-arms groan...?' It is better to understand *sit* after *nudum*, than with Orelli to make *latus*, *malus* and *antennae* all nominatives to *gemant*. For the zeugma in *vides ut...gemant* cf. 3. 10. 5 n.

6. **antenna**=*antemna*=ἀνατεινομένη. It is from words such as this that we infer that the pres. part. passive in μενος was common originally to both Latin and Greek. Cf. *Vertumnus*, *alumnus*, and 3. 18. 4 n.

funibus] Cf. Acts 27. 17, βοηθείαις ἐχρῶντο ὑποζωννύντες τὸ πλοῖον, 'undergirding the ship.' Ropes were passed round the hull and tightly secured on deck, to prevent the timbers from starting especially amidships where in ancient vessels with one large mast the strain was very great. The technical English word is 'frapping,' but the process is now antiquated.

7. **carinae**] The plural is rare: it may be that the poet is thinking of the two sides of the keel which the ropes would hold together. Some MSS. seem to read *cavernae*, which is said to be 'the ribs.' Cf. Virg. Aen. 2. 19.

8. **imperiosius**] 'too tyrannous.' The very shape and size of the word is expressive.

10. **di...**] Cf. Ov. Her. 16. 112, *accipit et pictos puppis adunca deos*. Representations (statues or pictures?) of the gods were placed in the stern, for the sailors to invoke in seasons of danger or difficulty.

11. **Pontica pinus**] The forests of Pontus afforded ample material for ship-building. The suggestion that there is a reference to Sextus Pompeius the son of the conqueror of Mithradates of Pontus, is far-fetched and incredible.

13. **nomen inutile**] The reputation of Pontic timber would be of no avail to the ship in storm; so, the reputation derived from early history would be of no avail to Rome amid the billows of civil strife.

14. **pictis**] Emphatic: it is no empty decoration which can afford confidence in danger.

15. **tu...**] 'Do thou take heed, unless thou art destined to be the sport of the winds.' For *debere ludibrium* 'to owe a laughing-stock,' cf. Gk. *γέλωτα ὀφλισκάνειν*.

17. **nuper...**] i.e. during the actual occurrence of the civil wars.

18. **nunc...**] now that they are over and threaten to revive. *desiderium* = 'object of my yearning' or 'affection,' cf. Cic. Fam. 14. 2. 2, *mea lux, meum desiderium*.

19. **nitentes**] Cf. 3. 28. 14, *fulgentes Cycladas*. The epithet alludes to the effect produced by the sun glistening on their marble rocks. Cf. Byron:

'The isles of Greece, the isles of Greece!
* * * * * * * *
Eternal summer gilds them yet,
But all, except their sun, is set.'

20. **Cycladas**] From *κύκλος*, because they were in a circle round Delos.

ODE XV.

A mythical Ode, in which Nereus is represented as predicting the fall of Troy to Paris when carrying off Helen.

1. **pastor**] 'the shepherd,' i.e. Paris. See Class. Dict. for his exposure on Mt Ida, and being brought up by a shepherd.

2. **perfidus hospitam**] Antithetical juxtaposition, see 2. 4. 6 n.: the fact that she was his hostess made the perfidy specially perfidious. So too 3. 3. 26, he is called *famosus hospes*, and cf. Aesch. Ag. 401, *ὕσχυνε ξενίαν τράπεζαν κλοπαῖσι γυναικός*.

3. **ingrato...**] 'Nereus o'erwhelmed the swift winds with a distasteful calm that he might recite the deadly decrees of fate

ingrato refers to the indignation of the winds and also hints at the vexation caused to Paris by the delay: for its reference to the winds cf. Virg. Aen. 1. 55, *Illi indignantes*.....of the imprisoned winds.

4. **caneret**] Continually used of prophetic utterance, see Dict. It indicates stately, measured speaking. Cf. use of *carmina*, 1. 2. 28, and Car. Saec. 25, *cecinisse*. We must remember too that oracles were usually delivered in hexameter verse.

5. **Nereus**] Cf. Hesiod, Theog. 233;

Νηρέα τ' ἀψευδέα καὶ ἀληθέα γείνατο Πόντος.

mala avi] 'Evil are the omens with which thou conductest home a bride whom.....' For *avis* = an omen cf. *augur, auspex*, and their derivation, and the Gk. *ἐδεξάμην τὸν ὄρνν*, also 3. 3. 61, *alite lugubri*, 4. 6. 24, *potiore alite*.

For the evil forebodings aroused in Troy itself by the rape of Helen, see an incomparable passage Aesch. Ag. 406, beginning: *ἄγουσα δ' ἀντίφερνον Ἰλίῳ φθοράν*.....

7. **coniurata**] 'Having bound themselves by an oath to...'

9. **adest**] The prophetic present: the bard 'rapt into future time' sees what is destined to take place already taking place.

10. **quanta moves ..**] 'What grievous disasters thou art arousing for the race of Dardanus.' *quanta funera* can scarcely be the same as *quot funera* = how many deaths. Perhaps the phrase is a brief expression for 'how many and how grievous deaths.'

Dardanae] Wickham has a good note, that 'the poets, and especially Horace, use the names of nations and tribes as adjectives instead of the fuller derivative forms in -ius or -icus.' Cf. 2. 9. 1, *Medum flumen*, 2. 13. 8, *venena Colcha*, 3. 7. 3, *Thyna merce*, 4, 4. 38, *Metaurum flumen*, 4. 12. 18, *Sulpiciis horreis*, Virg. Aen. 6. 877, *Romula tellus*.

11. **aegis**, *αἰγίς* (from *ἀΐσσω* to flash, or *αἴξ* a goat). For a full description of it see Il. 5. 735, &c. See also Dict. Ant. s. v. for representations of Athena wearing it.

12. **currus et rabiem**] Notice the combination of the abstract and the concrete, 'prepares her chariot and wrath.' Orelli remarks that this is a favourite usage with Tacitus,

cf. Ann. 1. 68, *vulgus trucidatum est donec ira et dies permansit.* For Horace's phrase cf. Hymns Ancient and Modern, 156:

'His *chariots of wrath* the deep thunder-clouds form.'

13. **nequiquam**] 'Vainly confident in Venus' guardianship shalt thou comb thy love-locks, and apportion on the unwarlike lute the songs that ladies love.'

Cf. Hom. Il. 3. 54:

οὐκ ἄν τοι χραίσμῃ κίθαρις τά τε δῶρ' Ἀφροδίτης,
ἥ τε κόμη τό τε εἶδος, ὅτ' ἐν κονίῃσι μιγείης.

Veneris praesidio] Because he had awarded her the golden apple in the famous judgment of Paris. Cf. Tennyson's Oenone.

14. **pectes caesariem...**] Notice the feminine softness and beauty Horace has imparted to these two lines. In all great poets the language used is, perhaps unconsciously, modified so as almost in its sound to correspond to the feelings or events they describe: a comparison between Milton's rugged power in describing Satan and Hell, and his melodious softness in portraying Eve and Paradise, well illustrates this.

15. **carmina divides**] Orelli explains this, 'divide the song between the voice and instrument.' But when we think of the Latin use of *modi*, *numeri*, and the English 'measure,' there would seem little doubt that the phrase means 'to set songs to a measure, or, to music.' The rendering, 'will divide songs to women,' i.e. sing one to one and another to another lady, is simple but intolerable.

16. **thalamo**] Cf. Il. 3. 381, of Venus saving Paris from the fight, ἐκάλυψε δ' ἄρ' ἠέρι πολλῇ | καὶδ δ' εἶσ' ἐν θαλάμῳ εὐώδεϊ κηώεντι. Translate, 'in your bridal chamber.'

18. **celerem sequi**] Notice the infinitive. The phrase is added to distinguish this Ajax, Οἰλῆος ταχὺς Αἴας, from the greater Ajax, son of Telamon.

19. **tamen heu serus...**] 'For all that (i.e. though guarded by Venus and thy cowardice), though late, thou shalt in the dust defile those adulterous locks.'

20. **crines**] Some read *cultus:* but 'adulterous locks' is a forcible and bold phrase for describing the curled and glossy locks of the adulterer Paris, soon to be disordered and dabbled with blood. So 4. 9. 13, *comptos adulteri crines* (also of Paris).

21, 22. **exitium genti**] 'Ulysses, ruin to thy race': the dative after a noun is rare, but in this case the noun is put, with great addition to the force, for the adjective *exitialis* which would naturally have the dative. Let the student insert here, 'ruin of thy race,' or 'ruinous to thy race,' and observe how weak they are compared with Horace's phrase.

22. **non...respicis?**] The sudden question gives vividness and reality='Look round! do you not see...?'

24. **Teucer te**] So Orelli's 4th edition with strong MSS. authority. The scornful force of the repeated *te* is clear—'thee ...thee the coward!' Orelli's old reading *Teucĕr et* makes the first foot a trochee: this is allowable in this metre in Greek but in Latin is only found 1. 36 *ignis* where Lachmann considers that it is a proof that this is one of Horace's earliest Odes.

24, 25. **sciens pugnae**] Homer's μάχης εὖ εἰδώς. For the gen. after adjectives expressing knowledge, cf. *citharae sciens*, 3. 9. 10, *rudis agminum*, 3. 2. 9, *repulsae nescia*, 3. 2. 16, *imbrium divina*, 3. 27. 10, *docilis modorum*, 4. 6. 43.

26. **Merionen**] Charioteer of Idomeneus.

27. **nosces**] 'Thou shalt learn to know,' 'Thou shalt become acquainted with,' in a threatening sense. Notice distinction between *nosco* and *novi*.

furit reperire] 'rages (i.e. furiously longs) to discover.' For the Epexegetic Inf. see 1. 3. 25 n., and for its use after verbs Kennedy Lat. Pr. § 142. It can be used after all verbs which express ability, desire, daring, fear, endeavour, or neglect, and in poetry, as here, after verbs which contain any of these ideas. Instances are 2. 4. 23, *trepidavit claudere*, 2. 12. 28, *occupat rapere*, 2. 18. 21, *urges summovere*, 3. 7. 22, *fuge suspicari*, 4. 4. 62, *dolens vinci*, 1. 37. 30, *invidens deduci*. See Wickham's Appendix.

29. **quem tu...**] 'From whom thou shalt fly, as the stag, forgetful of the pasture, flies from the wolf he has seen on the opposite side of the valley, timid, with panting head uplifted.'

31. **sublimi**] Wickham refers to the Gk. μετέωρος, and πνεῦμ' ἔχειν ἄνω, and says, 'the breath is stopped midway, can't get down, but stays at the entrance of the lungs.' That *sublimis anhelitus* means breath stopped at the top of the larynx, I cannot conceive: the explanation may be scholarly and scientific, but it is neither poetic nor sensible. Let any

one stand before Landseer's 'Monarch of the Glen,' and say what his idea of *sublimi anhelitu* applied to a startled stag is.

32. **non hoc**] Litotes, cf. 1. 18. 9 n.: 'not this'='something very different.'

33, 34. **iracunda classis Achillei**] The anger which made Achilles separate his ships and men from those of the other Greeks. For the gen. cf. *Ulixei*, 1. 6. 7 n., and for the hypallage, 3. 1. 42 n.

ODE XVI.

'Fair lady, do what you choose with my scurrilous verses: they were written in a passion, and passion is ungovernable. Prometheus in making man is said to have added, among other qualities, a portion of the wrath of the lion. Passion has ever proved ruinous: I too was urged by it to make my libellous attacks, which I am now eager to recant.'

This ode is a παλινῳδία or recantation, cf. *recantatis*, l. 27. The most famous palinode is the one referred to by Horace Epod. 17. 42,

> *infamis Helenae Castor offensus vice*
> *fraterque magni Castoris victi prece*
> *adempta vati reddidere lumina.*

It was written by Stesichorus when deprived of his sight for libelling Helen; it was certainly thorough enough, for it begins by denying that Helen ever went to Troy (Plat. Phaedr. 243 A).

Whether the *criminosi iambi* are to be found in the extant writings of Horace or not is a question that can never be settled, and will probably therefore be always debated. Epodes 5 and 17 are most frequently referred to.

3. **pones**] 2nd pers. fut. for a polite imperative. *ponere modum*=to put a limit to them, i.e. destroy them. There is also a suggestion that the iambics had been without *modus*, limit, measure, moderation.

Iambis] Archilochus is said to have invented the iambic, and to have employed it in his well-known lampoons. Cf. Hor. A. P. 79, *Archilochum proprio rabies armavit iambo.*

Hence iambics became much used in such scurrilous poetry. Catullus (36. 5) has *truces vibrare iambos*, on which Ellis remarks '*vibrare* aptly expresses the sharpness and speed of the iambus, which made it so useful a weapon for launching (ἰάπτειν) against an enemy.'

3, 4. **sive flamma sive**] Orelli quotes with approval some observations of Lachmann to the effect that the third line of an Alcaic stanza ought not to end with two dissyllables, but fails to note that there is a definite exception to this rule when, as here, the first dissyllable is repeated at the commencement of the fourth line, in which case the peculiar emphasis naturally thrown on the repeated word at once restores to the third line its sonorous character. Cf. 1. 26. 7, *necte flores | necte*, 2. 13. 27, *dura navis | dura*, 2. 14. 11, *sive reges | sive*, 2. 19. 7, *parce Liber | parce*.

5. **Dindymene**] The goddess who dwells by Mount Dindymus in Phrygia, i.e. Cybele.

non adytis ..] 'Nor does its Pythian inhabitant equally shake (or terrify) the mind of his priests in (or perhaps 'by means of') his inmost shrine.' *adytis* goes in construction partly with *incola*, partly with *quatit*.

The ἄδυτον (unenterable place) was a small cavern in which was a deep cleft in the rock, over which was placed the tripod on which the priestess sat, cf. Munro's note on Lucr. 1. 738. For the effects of inspiration on the priestess, cf. Virg. Aen. 6. 47 et seq.

The spelling with *y* shews that this is not a word of Latin development, but a Greek word borrowed, and reproduced in Latin letters. The Latin had no symbol for the Greek sound *v* (which is intermediate between the Latin *u*, pronounced as *oo* in 'boot,' and short *i*), and therefore at a late period, as is shewn by its late position in the alphabet, introduced the letter Y, the Greek Υ, which is therefore only found in Latin in pure Greek words, e.g. *lyra*, *amystide*, *Cybele*, *tyrannus*, *lyncas*, &c. but *lacruma* or *lacrima*.

7. **acuta**] 'shrilly-sounding,' 'piercing.'

8. **geminant**] 'clash'; well illustrated by Lucr. 2. 635, where the Corybantes are said *pulsare aeribus aera*, for which Horace uses the curious phrase *geminare aera*, i.e. to strike cymbal against cymbal.

9. **tristes ut irae**] The *ut* goes after *aeque*, the words *non acuta sic geminant Corybantes aera* coming in some-

what parenthetically and by way of illustration rather than forming part of the main thought and construction.

irae] In plural, 'outbursts of passion.'

Noricus] The district of Noricum (about the Tyrol) was celebrated for its iron.

11, 12. **tremendo Iuppiter...**] 'nor heaven itself falling with dread confusion.'

Jupiter, the god of the sky (see note on 1. 1. 26), is put for the sky itself, and *ruens* (as in Virgil, G. 1. 324, *ruit arduus aether*) expresses that heaven itself seems to be rushing in thunder, and lightning, and rain, down upon the earth.

The peculiar rhythm *Iuppiter ipse ruens* (which would make the 2nd half of an Ovidian pentameter) is rare in the fourth line of alcaics, doubtless as hurrying the line too much along. Here it is used effectively to express the quick descent of the deluge.

13. **fertur Prometheus...**] This stanza must be taken either by supplying *esse* after *coactus*, and joining *coactus esse* and *apposuisse* by *et*, or else by making *coactus* a participle and *et*=*etiam*, 'along with' or 'among the rest.'

Prometheus is by no means always the rebellious Titan of Aeschylus, but he and his brother Epimetheus figure as two allegorical figures, Fore-thought and After-thought, in many stories. In the story here alluded to After-thought had used up all the qualities, with which living creatures after being moulded in clay (*principi limo*) were to be endowed, before he came to man at all, and then Fore-thought being called in to remedy this was compelled (*coactus*) to take a small portion of their qualities from each animal, the result of which is that man possesses a composite character shewing traces of the various qualities which specially belong to different animals. See Plat. Prot. 320 D et seq.

13, 14. **principi limo**] 'our original clay.' Cf. Gen. 2. 7, 'And the Lord God formed man of the dust of the ground.'

16. **stomacho**] Cf. 1. 6. 6.

17. **irae**] Notice how the prominent repetition of the word connects the stanzas. Cf. 1. 2. 4 n.

18. **et altis...**] 'And for towering cities (ethic dative) have proved the first causes of their perishing from their foundations.'

ultimae] 'furthest back,' and therefore 'earliest,' 'first,' 'primary.' *stetere* would in prose be *extitere* but is much more emphatic, meaning not only 'have turned out,' 'have proved,' but also suggesting the ideas of unconquerable strength and stability. The simple verb *sto* is always very emphatic and powerful: its brevity gives it force, cf. the well-known *Stat Fortuna Domus*.

altis...funditus perirent] cf. Hom. Il. 13. 772, ὤλετο πᾶσα κατ' ἄκρης | Ἴλιος αἰπεινή.

21. **aratrum**] The walls of a new city were marked out with the plough, and so the utter destruction of a city is symbolized by the plough being driven over its walls.

insolens] 'arrogant.' The word indicates that extravagance of conduct which marks those who find themselves in a position to which they are 'unaccustomed.'

24. **celeres**] 'headstrong.'

25. **furentem**] Cf. Ep. 1. 2. 62, *Ira furor brevis est*—'Anger is a short attack of insanity.'

25, 26. **mitibus tristia**] *mitis* is often used of smooth, mellow wine, and *tristis* of that which is rough and bitter to the taste (cf. Virg. G. 1. 75, *triste lupinum*). Translate: 'change sour for sweet.'

26, 27. **dum fias**] *dum* with the subjunctive is never temporal, but nearly always=*dummodo*. Cf. 3. 3. 37, *dum... sæviat*.

'Provided that, if I recant my abuse, you become.....'

ODE XVII.

'Tyndaris, come and visit my farm. Even Faunus often quits his native haunts to guard this spot; here the goats browse in safety while he plays his pipe. Indeed all the gods love and guard me: here you will find rural abundance with full horn, repose, music and revelry without riot.'

The Sabine farm here described was presented to Horace by Maecenas about B.C. 34. He frequently refers to it with great affection, e.g. 2. 18. 14, *unicis Sabinis*, and 3. 1. 47.

1. **Lucretilis**, a Sabine mountain overhanging Horace's villa. Pan is always described as ὀρειβάτης (and here Horace evidently identifies the Latin Faunus with the Greek Pan, cf. l. 10, where he plays on the Pan-pipe), and his native haunts were the mountains of Arcadia, especially Lycaeus.

2. **mutat**] 'accepts in exchange': so too 2. 12. 23, *permutare*, 3. 1. 47, *permutem*. Notice the difference of the construction of *muto* here and in the last lines of the preceding Ode.

3. **defendit**] 'wards off,' from *de* and *fendo* = to strike aside. Cf. *offendo*, to strike against.
aestatem] *aestas* = *aethtas* (which by the laws of euphony becomes *aestas*) from *αἴθω*, to blaze, 'the fierce summer heat.'

4. **usque**] 'right on,' 'continually,' is used here in almost the same sense as *semper*.

5, 6. **latentes arbutos**] i. e. concealed amid the other shrubs. For the fondness of goats for the leaves of the arbutus cf. Virg. Ecl. 3. 82, *Dulce satis humor, depulsis arbutus haedis.*

6, 7. **deviae...**] 'the wandering ladies of an unsavoury lord.' The expression is very peculiar even in Latin, and worse in Engish.
For the terms *uxores*, *mariti*, applied to animals, cf. Virg. Ecl. 7. 7, *Vir gregis ipse caper*, and Theoc. 8. 49, *ὦ τράγε τᾶν λευκᾶν αἰγᾶν ἄνερ.*

9. **Martiales**] A standard epithet of wolves. It was a she-wolf that suckled the famous offspring of Mars.
haediliae] 'young kids,' the word being formed from *haedus* like *porcilia* from *porcus*. The reading has the authority of Porphyrion, and confirms the conjecture of Bentley *haeduleae*. The old reading was *Haediliae* (gen.) which was explained as an unknown place near Horace's farm infested with snakes.

10. **utcunque**] 'whenever.' Cf. 1. 35. 23, 2. 17. 11, 3. 4. 29.
Tyndari] A purely fictitious name, as is *Cyrus*, l. 25.
fistula] The Pan-pipe. Virg. E. 2. 32, *Pan primus calamos cera conjungere plures | Instituit.*

11. **Usticae**] Unknown; probably a valley. *cubantis* = 'low-lying': cf. Theoc. 13. 40, *ἡμένῳ ἐν χώρῳ.*

13. **pietas**] Dutiful affection, the feeling a son should bear to his father; hence the standing epithet *pius* applied to Aeneas because of his devotion to Anchises.

13, 14. **dis est cordi**] 'is dear to the gods.'

14. **hic tibi copia...**] 'Here abundance with horn of plenty shall flow for thee to the full (ie. shall pour forth her treasures till you are satisfied) rich in all the glories of the country.'

16. **ruris honorum**] would include fruit, flowers, and the like; the gen. is partly dependent on *copia*, partly on *opulenta*, cf. 4. 8. 5, *dives artium.*
For the legends connected with the *benignum cornu* (cf. our use of cornucopia) see Class. Dict. under the words 'Achelous' and 'Amalthea.'

18. **fide Teïa**] 'strings of Teos,' i. e. such as were struck by Anacreon of Teos, the poet of love and wine, and therefore aptly introduced here.

19. **laborantes in uno**] 'lovesick for the same man.' *Laboro* is like the Gk. *πονεῖν*, to be in difficulties: *in uno* expresses the fact that the cause of the troubles of both was to be found *in* one man.

20. **vitream**] 'glassy-green': all sea-nymphs are represented as of the colour of sea-water. So they are called *caeruleae*; the Gk. word is *ὑάλινος*.

21. **innocentis Lesbii**] 'harmless Lesbian.' The Romans imported wine from Lesbos and also from Chios, cf. Epod. 9. 34, *Chia vina aut Lesbia. Innocens* is used in the sense in which an Irishman would say of whiskey, 'There's not a headache in a hogshead.'

22. **duces**] 'quaff': the word indicates to take a long deep draught (*duco* = I draw), and always implies drinking with gratification. Cf. *σπᾶν*, *ἔγκειν*, and 3. 3. 34, 4. 12. 14.

22, 23. **Semeleïus Thyoneus**] Bacchus' mother was called both Semele and Thyone, but the word *Thyoneus* is here obviously used with reference to its derivation (*θύειν*, Thyias) = the god of rage and revelry.

25. **suspecta**] i. e. of infidelity, and therefore afraid of the jealous rage of headstrong Cyrus.

male dispari]=very badly matched. *male* with adjectives which have a *bad* sense, intensifies that bad sense, just as with those which have a *good* sense it neutralizes it, see 1. 9. 24 n. and 3. 14. 11 n.

28. **immeritam**] You have never deserved such treatment, much less therefore has your poor innocent dress. Cf. use of *immeritus* Sat. 2. 3. 7.

ODE XVIII.

'You cannot do better, Varus, than plant abundance of vines at Tibur. Total abstainers find life full of care: on the other hand, many instances warn us of the dangers of intemperance. Bacchic orgies have their risks: self-love, self-glorification, and bad faith too often follow in their train.'

1. **nullam severis**] For use of perf. subj. in polite prohibitions cf. 1. 11. 1.

The line is closely imitated in metre and sense from Alcaeus, of whom we possess the fragment

μηδὲν ἄλλο φυτεύσῃς πρότερον δένδριον ἀμπέλω.

Vare] Unknown. He may be the same as the Quinctilius (Varus) of 1. 24, q. v.

2. **Tiburis et moenia Catili**] For Tibur see 1. 7. 13. Catillus is said to have been the son of Amphiaraus and to have been the father of three sons, Tiburtus, Coras, and Catillus, who founded Tibur and called it after the eldest.

Horace uses the form Cătĭlus for convenience: Virg. Aen. 7. 672 has Cătillus. So we have both Porsĕna and Porsenna.

3. **siccis**] V. note on *udus*, 1. 7. 22. The word seems rather conversational and commonplace than poetical.

4. **mordaces**] Cf. Aesch. Ag. 103, *θυμοβόρος* λύπη, 'carking, soul-consuming anxiety.' Cf. the Homeric phrase *ὃν θυμὸν κατέδων*, 'eating his heart,' and 2. 11. 18, *curas edaces*.

aliter] 'by any other means,' i.e. than by avoiding becoming one of the *sicci* or total abstainers.

5. **gravem militiam crepat**] 'keeps harping on the hardships of campaigning.' *crepat*=*παταγεῖ*. We use the phrase, 'to rattle on about a thing.'

7. **at, ne quis...**] 'But lest any one transgress that use of his gifts which modest Liber allows, the combat . . . . warns us, and so does . . . .' The word *transiliat* suggests the idea of *lightly* transgressing, cf. its use 1. 3. 24='lightly cross.'

For this quarrel at the marriage of Pirithous king of the Lapithae with Hippodamia see Class. Dict. The struggle of the Centaurs and Lapithae is frequently treated in Greek art, as for instance in the sculptured metopes of the Parthenon designed by Phidias, and now in the British Museum, and in one of the pediments of the temple of Zeus at Olympia. Cf. 2. 12. 6.

8. **super mero**] 'over the wine,' or perhaps 'after': it is very difficult to find a parallel to the use of *super* here. Others say 'on account of,' and compare 3. 18. 7, *super urbe curas*.

9. **non levis**] i.e. very severe. An instance of the well-known rhetorical figure Litotes or Meiosis, by which a mild and negative form of expression is intentionally used instead of a very strong affirmative one. It is very frequent in Thucydides, e.g. *οὐχ ἧσσον*=very much more, *οὐκ ἀνάξιος*=*ἀξιώτατος* and cf. St Paul's famous 'Shall I praise you in this? *I praise you not*,' 1 Cor. 11. 22. Cf. 1. 24. 17, *non levis*, 1. 37. 32, *non humilis*, 2. 7. 10, *non bene*, 2. 12. 17, *nec dedecuit*, 2. 19. 15, *non leni*, 4. 1. 14, *non tacitus*.

Ēūius, i.e. the god to whom the cry *εὐοῖ* is addressed. *Sithoniis*, i.e. Thracians, cf. 1. 27. 2.

10. **cum fas...**] 'When men in their eagerness (or passion) distinguish right and wrong only by the narrow limit that lust determines,' i.e. lust or passion induces men to neglect the broad distinction between right and wrong, and persuades them that there is very little difference between the two, in fact that in many cases they shade absolutely into one another.

11. *discerno*=*dis*, apart, and *cerno*, *κρίνω*, I separate.

candide] not 'in the brightness of thy youth,' for Bacchus has been addressed as *pater* l. 5, but 'open-hearted,' as Schütz takes it, comparing Epod. 11. 11, *ingenium candidum*, Epod. 14. 5, *candide Maecenas*, Sat. 1. 10. 86, *candide Furni*, Ep. 1. 4. 1, *candide judex*, Sat. 1. 5. 41, *animae candidiores*.

Bassareu] from *βασσάρα*, a fox-skin worn by Bacchants.

12. **quatiam**] ='arouse' or 'disturb,' at the same time the word has reference to the *brandishing* of the thyrsus.

nec variis . . .] 'nor recklessly bring to light things concealed beneath varied leaves.' For *sub divum* see 2. 3. 23 n.

He refers to certain sacred chests or arks containing the vessels, &c. for the mysteries, only produced on certain solemn occasions, at other times covered with leaves.

13. **tene**] ='check.' He suddenly appeals to Bacchus to restrain the exciting Phrygian music, which he represents himself as actually hearing, and which too soon leads to frenzy.

Berecyntio] i.e. such as were used in the worship of Cybele on Mt Berecyntus in Phrygia: in her orgiastic rites, which were well known at Rome, the exciting music of the pipe was especially used (cf. 3. 19. 18, *B. tibiae*, and 4. 1. 22), but also timbrels and horns. Cf. *Dindymene*, 1. 16. 5.

14. **tympana**] From *τύπτω*, 'timbrels.'

15. **plus nimio**] A very frequent phrase=Gk. *ὑπεράγαν*, 'more than too much.'

16. **arcanique Fides...**] 'Faith prodigal of secrets, more transparent than glass.' There is much power in describing Faith which is unfaithful as Faith notwithstanding: the antithesis between what it is and what it ought to have been is made very vivid.

ODE XIX.

'Venus is determined that I should again be the victim of love; and it is Glycera who inflames my passion. Venus attacks me with all her power and forbids me to sing of wars or anything but what concerns herself. Quick, slaves, quick! an altar and a victim! let us endeavour to appease the imperious goddess.'

1. **saeva**] because of the noted cruelty and imperiousness of love.

2. **Semeles**] Orelli thinks the Gk. form of the genitive ought to be preferred, though the MSS. give *Semelae*, a Latin form.

4. **finitis...**] 'To devote myself again to the amours that (I had hoped) were done with.'

7. **grata protervitas**] 'charming recklessness' or 'petulance.'

8. **lubricus adspici**] *Adspici* is the epexegetic infinitive, necessary to explain the epithet *lubricus* as applied to a face. As a road is too slippery and glassy for the feet to stand on, so her face is too dazzling and deceptive for the eyes to rest on.

9. **tota ruens Venus**] cf. Eur. Hipp. 443, *Κύπρις γὰρ οὐ φορητόν, ἦν πολλὴ ῥυῇ.*

11. **versis animosum equis**] 'courageous with retreating steed.' The sudden onset of the Parthian light cavalry, and the showers of arrows they had been trained to pour into the enemy while riding away (*sagittas et celerem fugam Parthi*, 2. 13. 17) had been fatally experienced by the heavy-armed Roman legionaries on the sandy plains of Charrae and never forgotten.

Cf. Virg. Georg. 3. 31, *Fidentemque fuga Parthum versisque sagittis.* We use the expression 'a Parthian arrow' of a sarcasm launched by a person just retiring and to which it is therefore impossible to reply. Cf. Shak. Cymb. 1. 5. 20, 'or like the Parthian I shall flying fight.'

12. **quae nihil attinent**] 'things of no concern': the words are humorous: the lover has weightier matters than wars and politics to think about.

13. **vivum caespitem**] Fresh-cut, living turf, to form an impromptu altar, cf. 3. 8. 1.

14. **verbenas**] A technical word of uncertain derivation, applied to all boughs or green things used in religious rites. Servius on Virg. Aen. 12. 120 says *verbenas vocamus omnes frondes sacratas, ut est laurus, oliva, vel myrtus.*

16. **mactata**] 'She will come with lessened violence when we have sacrificed a victim.'

macto is an active verb from the root *mag* (cf. *magis, major* =*magior*, *μακρὸς*) and means (1) to increase or magnify, hence *mactare deos extis*, to honour the gods with entrails, (2) to sacrifice, as here, the word having become confined to the religious meaning of honouring by sacrifice.

ODE XX.

An invitation to Maecenas to come and see him at his Sabine farm. The wine he can offer will be poor, but had been specially bottled by himself in honour of an interesting event in Maecenas' life.

1. **potabis**] 'You will drink if you accept my invitation' = Please come and drink. For the fut. cf. 1. 7 Int.

Sabinum] Wine grown in the immediate neighbourhood, of a light character such as an invalid suffering from a tendency to fever like Maecenas could drink, cf. Marquardt Privatleben der Römer, 2nd ed. p. 449.

2. **Graeca testa**] For use of Greek wines cf. 1. 17. 21. The jar would retain some of the aroma of the nobler vintage (*Quo semel est imbuta recens servabit odorem | testa diu*, Epist. 1. 2. 69) and impart it to the Sabine wine. Cf. the practice of keeping whisky in old sherry casks.

ipse] marks the care he had bestowed on it.

3. **conditum levi**] 'stored up and smeared' (with pitch). Cf. 3. 8. 9 n. Pitch was used for thus securing the cork from the effects of mildew and the like, just as we use wax or a leaden capsule.

4. **plausus**] He was cheered on entering the theatre after an illness. Cf. 2. 17. 25.

5. **eques**] It has been well pointed out that there is force in this reference to the fact that Maecenas remained contented with the comparatively humble position of an *eques* (see 3. 16. 20 n.), when the poet is inviting him to his own humble roof. Bentley's suggestion of *clare* for *care* spoils the whole friendliness and pleasantness of the Ode, and is on a par with many of the suggestions of that eminent and eccentric scholar.

paterni] Cf. 1. 1. 1 and 3. 7. 28. The Tiber is called *Tuscus alveus*.

6, 8. **iocosa imago**] See note on 1. 12. 3.

7, 8. **Vaticani montis**] Wickham's note is 'The theatre of Pompey, which was the only one finished at this time, stood at the S. end of the Campus Martius, so looking across the Tiber on the Janiculan and Vatican hills.'

9. **Caecubum**, &c.] For these wines see any Dict. of Ant. The *Caecubus ager* is in Latium, so is *Formiae*. *Cales* and the *Falernus ager* are in Campania.

domitam] = 'pressed.'

10. **tum bibes**] This certainly correct reading is accepted in Orelli's 4th edition on the authority of Porphyrion for the hopeless reading of all the MSS. *tu bibes*. 'You shall first have some Sabine,' says Horace, 'specially bottled in your

honour, and then I will give you some Caecuban and Calenian: I must warn you however that if you want Falernian or Formian you will be disappointed'; just in the same way one might offer a distinguished friend some Léoville or La Rose after dinner and modestly apologize for the absence of Latour or Lafite of '58.

With *tu bibes*, *tu* is strongly contrasted with *mea*, the luxury of Maecenas' own palace with what he will find at Horace's farm. The fut. *bibes* is however inexplicable, for to explain it as concessive = 'you shall,' or 'may on another occasion elsewhere drink' is impossible immediately after Horace has used *potabis* in the exactly opposite sense 'you shall drink on this occasion at my house.'

11. **temperant**] *Temperare* is the regular word for mixing or mingling anything in due proportion, cf. Epod. 17. 80 *desiderique temperare pocula*. Strictly speaking the person who mixes the wine with water *temperat pocula* 'mixes the cup,' but here the vines are said to do so because they produce the wine with which it is mixed.

ODE XXI.

An Ode in honour of Apollo and Diana to be sung by a chorus of youths and maidens. Orelli is probably right in considering the Ode too slight to have been written for any great public occasion: the other commentators amuse themselves by guessing what the occasion may have been, the best conjecture being that of Franke, who suggests the year 28 B. C. when the temple of Apollo on the Palatine was dedicated (see 1. 31) and quinquennial games instituted in memory of the battle of Actium in honour of Apollo and Diana. For the whole Ode cf. 4. 6 and the Carmen Saeculare.

2. **intonsum**] In Homer ἀκερσεκόμης: he is represented as eternally youthful. His statues are numerous: note especially the Apollo Belvedere.

Cynthium] Cynthus is a mountain in Delos.

3. **Latonam**] or Leto was the mother of both Apollo and Artemis in the island of Delos, Zeus being their father.

5. **vos**]=*o virgines*, in strong contrast with *vos* l. 9= 'O youths.'

laetam fluviis...] Because she was a huntress: her favourite haunts are subsequently specified.

coma]=foliage. Cf. Odyss. 23. 195, *ἀπέκοψα κόμην τανυφύλλου ἐλαίης*. So *comae*, 4. 7. 2.

6. **Algidus**, a mountain in Latium near Tusculum and the Alban Mt.

7. **nigris**] Dark, gloomy, introduced to contrast the dark timber of Erymanthus with the fresh green of Cragus and thus give pictorial effect. Cragus is in Lycia, Erymanthus in Arcadia.

11. **insignem**] Understand *Apollinem*, *umerum* being='as to his shoulder.'

fraterna] Invented by Mercury (cf. 1. 10) and given to Apollo.

13. **hic ..**] Apollo could not only bring plagues (cf. Hom. Il. 1. 42—52) but avert them; in Greek tragedy he is constantly invoked as *Παιάν* or the Healer. Cf. Carm. Saec. 63.

For *princeps* see 4. 14. 6 n.

15. **Persas atque Britannos**] i.e. the remotest barbarians of the East and West. The Britons were as yet only known from the hurried expeditions of Julius Caesar.

16. **aget**] 'shall drive away.'

ODE XXII.

'The just and innocent need no protection, Fuscus, through whatever dangers their path leads them. At any rate I know that a monstrous wolf did not attack me while I was wandering in the woods thinking of Lalage. In any climate I shall feel safe and contentedly sing my lady's charms.'

Of Aristius Fuscus our principal knowledge is derived from Horace, Ep. 1. 10. 3, where he says,

paene gemelli
fraternis animis, quidquid negat alter et alter,
annuimus pariter vetuli notique columbi.

He seems to have been a man of studious tastes, and distinguished as a critic (*grammaticus*).

1. **integer vitae**] 'He who is blameless in (respect to) his life.' So Ovid Met. 9. 441, *integer aevi*. The grammarians call it the gen. of respect. For *integer* cf. 2. 4. 22 n.

sceleris] is a simple partitive genitive, *purus* being=having no share in. Cf. Eur. Hipp. 949, *κακῶν ἀκήρατος*.

2. **Mauris**] Merely pictorial.

5. **Syrtes aestuosas**] Orelli prefers the rendering 'the scorching desert that borders the Syrtes' and compares *aestuosa Calabria*, 1. 31. 5. It seems simpler to take Syrtes in its ordinary sense and translate, 'the boiling or stormy Syrtes,' and to compare 2. 6. 3, *Barbaras Syrtes ubi Maura semper | Aestuat unda*.

6. **inhospitalem**] Aesch. Prom. Vinct. 20 calls the Caucasus *ἀπάνθρωπος πάγος*.

7, 8. **fabulosus Hydaspes**] This river (the Jelum) is a tributary of the Indus: it was on its banks that Alexander defeated Porus (B.C. 327). It is called *fabulosus* as being in the unexplored East about which numberless stories would be current at Rome.

8. **lambit**] 'washes.'

9. **namque**] He proves his general statement by an instance that had occurred to himself. He attributes the same almost sacred poetic character to himself, 3. 4. 9, where the birds cover him with leaves for protection. So too 2. 17, and the *di me tuentur* of 1. 17. 13.

10. **et ultra...**] 'And wandered beyond my boundaries in utter carelessness, a wolf fled from me though unarmed, a monster such as neither...'

11. **curis expeditis**] Cares harass and hamper us (*impediunt*), hence, *curis expeditis*, when the bonds of care are unloosened, a man is at ease, careless: it was in such a moment of perfect freedom and poetic abstraction that Horace ran into danger. For *expedio* see also 4. 4. 75 n.

14. **Daunias**] That part of Apulia near Mt Garganus; so called from Daunus who there founded a kingdom. The word is formed on the model of Gk. adjectives feminine.

15. **Iubae tellus**] i.e. Mauretania or Numidia. Juba I., king of Numidia, committed suicide after the battle of Thapsus. His son was made king of Numidia by Augustus, B.C. 30, and in B.C. 25 received Mauretania instead: the latter date is fixed by some as the date of the Ode. Gaetulian lions are most frequently referred to by the poets, but that does not prove that *Iubae tellus* is here = Gaetulia.

16. **arida nutrix**] Oxymoron.

17. **pigris campis**] 'lifeless plains.' He refers to the frigid zones. For a description of the five zones, two frigid, two temperate, and one torrid, see Virg. G. 1. 233—239. For *pigris* cf. *iners*, 2. 9. 5 n.

19. **quod latus...**] 'That quarter of the world over which ever lower mists and an ungenial sky.' For the use of *latus*, cf. 3. 24. 38.

22. **in terra domibus negata**] i.e. uninhabitable. According to Virgil, l. c., the temperate zones alone were habitable.

23. **dulce ridentem**] *dulce* is really a cognate acc. As you can say *dulcem risum ridere*, you can say more briefly *dulce ridere*. So 3. 27. 67, *perfidum ridere*, 2. 12. 14, *lucidum fulgentes*, 2. 19. 6, *turbidum laetatur*, and Hom. Il. 2. 270, ἡδὺ γελᾶν.

ODE XXIII.

'You avoid me like a timid fawn, Chloe, that is frightened at every sound. Yet I am no tiger or lion, and you are old enough to quit your mother's side.'

4. **siluae**] Notice this trisyllabic form. We must remember that the Romans pronounced V like a semivowel.

5. **nam seu...**] 'For whether the arrival (= first breath) of spring has shivered among the quivering leaves...'

5, 6. **veris adventus**] implies the thought of the gentle zephyr which accompanies it. Cf. Lucr. 5 736:

> *it ver et Venus et veris praenuntius ante*
> *pennatus graditur Zephyrus.*

Bentley and other editors object to these exquisite lines because, they say, when 'spring arrives' the trees are not yet in leaf. Keller actually prints for *veris adventus, vepris ad ventos*—a correction the mechanical ingenuity of which is as marvellous as it is misplaced.

5. **inhorruit**] beautifully expresses the shivering and quivering of the leaves as the breeze rustles through them. Wickham's translation is excellent: 'if through the light-hung leaves hath run the shiver of spring's approach.'

8. **tremit**] Sc. *hinnuleus*. For the thought cf. Spenser,

> 'Like as a hind...
> Yet flies away of her own feet affear'd;
> And every leaf that shaketh with the least
> Murmur of wind, her terror hath encreas'd.'

9. **atqui**] A very favourite word of Horace in beginning a stanza, and expressing a strong objection, remonstrance or antithesis, cf. 3. 5. 49, 3. 7. 9.

tigris aspera] 'enraged tigress.'

10. **frangere**] Epex. inf. after *persequor*, implying desire, see 1. 15. 27 n.

11. **matrem...**] 'To cling to your mother, already of age for a husband.'

ODE XXIV.

Probably addressed to Virgil by Horace on the unexpected death of their common friend Quinctilius Varus. Virgil's grief seems to have been excessive. Horace's consolations partake of the nature of those commonplaces referred to by Tennyson, In Memoriam, canto 6, but they are expressed in language of singular beauty.

Of Quinctilius (probably Quinctilius Varus, cf. 1. 18. 1) our chief knowledge is that he died in B.C. 24, and was a native of Cremona, but his name is, like a fly in amber, enshrined in this Ode for immortality.

1. **desiderio...**] In its strict sense, 'regret for loss.'

pudor] 'shame, moderation,' almost equivalent to *modus*. V. note on line 6.

2. **cari capitis]** 'so dear a life.' The Gk.-use of *κάρα* in such phrases as *ὦ φίλον κάρα* is similar.

3. **Melpomene]** Usually the muse of tragedy, here of dirges.

5. **ergo]** *admirationis cum maerore conjunctae exclamatio*, Orelli. 'And so the sleep that knows no waking lies heavy on Quinctilius!'

For *ergo* cf. Virg. Ecl. 1. 47, *Fortunate senex, ergo tua rura manebunt?* and Hor. Sat. 2. 5. 102, *ergo nunc Dama sodalis | nusquam est?*

For *perpetuus* see 1. 7. 6 n., and for *p. sopor*, of the unbroken sleep of death, cf. Catullus 5. 5,

> *soles occidere et redire possunt:*
> *nobis quum semel occidit brevis lux,*
> *nox est perpetua una dormienda.*

For *urget* cf. 1. 22. 20, and, used with reference to the dead, 4. 9. 27, *illacrimabiles urgentur*, so too *premet nox*, 1. 4. 16.

I cordially agree with those who wish that Horace had omitted the first stanza, with its weak and affected invocation of the muse, and begun with this bold, vigorous, and effective fifth line, which would have been all the more effective if placed at the beginning of the Ode.

6. **Pudor]** *Αἰδώς*. The personification of that noble shame which makes men sensitively shrink from all that could raise a blush upon the cheeks of modesty.

6, 7. **Iustitiae soror, Fides]** Wickham well remarks, 'in calling Good-Faith the sister of Justice, Horace implies that the two go together, and therefore that both were present in Quinctilius.'

7. **incorrupta]** 'incorruptible.' Adjectives formed from the passive participle are frequently used in the same sense as the more awkward ones ending in -bilis.

So Virg. G. 3. 5, *illaudatus* = detestable. Livy, 2. 1, *violatum templum* = an inviolable temple. *invictus* is more often = invincible, than unvanquished.

8. **quando ullum inveniet parem]** 'When shall (she) ever find a peer?' Cf. Milton's Lycidas 8,

> 'For Lycidas is dead, dead ere his prime,
> Young Lycidas, and hath not left his *peer*.'

inveniet] Notice the singular after several subjects. See 2. 13. 38 n.

11. **tu frustra...]** 'Vainly devout thou claimest from the gods Quinctilius, entrusted to them on no such terms,' i.e. you have frequently prayed the gods to keep Quinctilius, but you did not mean that they should thus keep him wholly and for ever.

For **creditum** cf. 1. 3. 5. Others take this word as = 'lent,' i.e. to you by the gods, but such an idea seems rather religious than Horatian. *frustra* seems to go with both *pius* and *poscis*.

13—15. **quod si.....non]** 'And yet if you were to rule a lyre which even the trees obey more persuasively than Thracian Orpheus, the life-blood would not revisit the shadowy form.'

Wickham with the MSS. gives *quid si.....num...* = 'what think you, if you were to..... would the life-blood.....?' This seems weaker and less forcible than the downright *quodsi* and the emphatic and direct *non*. Nauck, who so reads, punctuates better: *Quid? Si...* For Orpheus see 1. 12. 11 n.

16. **virga]** See note on 1. 10. 18.

17. **non lenis...]** 'Not easily persuaded to open the barriers of fate,' cf. Prop. 4. 11. 2, *Panditur ad nullas janua nigra preces*. The gate of death only opens to admit, never to give egress. *non lenis*, litotes: *recludere*, epexegetic.

18. **nigro compulerit gregi]** 'Has folded with the children of darkness.' The dat. is perhaps of place whither, cf. Virg. Aen. 5. 451, *it clamor caelo*, and 1. 28. 10, *Orco demissum*.

20. **quidquid...]** 'Whatever the laws of heaven forbid us to amend.' *jus* = human law, *fas* = divine law. Therefore *est nefas* = heaven forbids.

ODE XXV.

A coarsely expressed Ode addressed to Lydia, who Horace says will soon be an old woman without the charms, but retaining the passions of her youth, and destined to meet with the same haughty contempt she now employs towards her lovers. It has no merit, and may be omitted with advantage.

2. **iactibus]** So Orelli's 4th edition *cum optimis codicibus:* the reading is better than the old *ictibus*, for it is easier to 'throw' something at a chamber-window to attract attention than to 'strike' or 'beat' it.

3, 4. **amat limen**] 'keeps close to the threshold.' Cf. Virg. Aen. 5. 163, *litus ama*='keep close to, or hug the coast.'

6. **audis minus et minus iam**] Accommodation of sound to sense: the words form a sort of *diminuendo*.

7. **me...**] 'Though I your lover am tortured through the long nights, my Lydia, do you sleep?'

9. **invicem...**] 'In your turn you shall bewail the haughtiness of men a despised hag in a deserted alley.'

11, 12. **sub interlunia**] 'towards the new moon.' It has always been an article of popular belief that changes of the moon are accompanied by changes of the weather. For the division of *interlunia* see 1. 2. 19 n.

15. **iecur ulcerosum**] 'your diseased heart.'

17. **laeta quod...**] 'Because joyous youth revels rather in green ivy and dusky myrtle, (but or and) dedicates withered leaves to winter's friend the Hebrus': i.e. because young girls are preferred to old women, as fresh foliage is to faded. *virente* and *pulla* describe the foliage of the ivy and myrtle when fresh and unfaded. For the metaphor cf. our phrase the 'sere and yellow leaf,' and Aesch. Ag. 79, *τὸ δ' ὑπέργηρων φυλλάδος ἤδη κατακαρφομένης*.

Notice *quod...gaudeat*='because (as you will say regretfully to yourself)...youth rejoices': it is virtually oblique narration.

dedicet Hebro, apparently='flings away,' cf. next Ode l. 2, the *Hebrus* being selected as a river in a waste and wintry country (cf. *Thracio vento* above), and a special river being named to give local colouring, see 1. 1. 13 n. Still the phrase is very strange and the emendation *Euro* ('the reading *Hebro* is due to aspiration of an original *Evro*,' Nauck) deserves careful consideration and is adopted in Orelli's 4th edition.

Notice what Prof. Mayor calls 'the co-ordination of contrasted clauses' in *gaudeat* and *dedicet:* in English we should insert 'but,' the Romans however love to set the contrasted clauses side by side without any adversative particle. The Greeks would use *μέν* and *δέ*.

ODE XXVI.

'I am the friend of the muses, and therefore will throw sorrow and anxiety to the winds, utterly untroubled by the "Eastern question." Help me rather, O Muse, to weave a chaplet of verse for Lamia, for he is worthy.'

Lamia is also mentioned 1. 36. 7; he is generally supposed to be L. Aelius Lamia, who was *praefectus urbi* A.D. 32, and must have been very young when Horace wrote: from the very slight and unimportant nature of the Ode it is possible he was so.

The date is approximately determined by the political allusion. Wickham in his introduction says: 'Phraates IV. to whom Orodes I. had resigned his throne in B.C. 38, after some years of tyranny, provoked his subjects to the point of rebellion. He was expelled, and Tiridates, another member of the Arsacid house, was put on the throne in his place. After a short time Phraates was restored (Justinus adds by the intervention of the Scythians), and Tiridates fled to seek the protection of Augustus,' cf. 2. 2. 17, and 3. 8. 19. B.C. 30 is the probable date of this event.

2, 3. **tradam ventis portare**] 'I will give to the winds to carry.' The infinitive seems epexegetic or complementary, further defining the phrase *tradam ventis*. The gerundive construction would be found in prose. Virgil is very fond of this inf. after *do, dono*, cf. Aen. 1. 319, *dederatque comam diffundere ventis;* 5. 248, *dat ferre talentum;* 5. 262, *donat habere;* 5. 306, 538, 572.

3. **quis sub Arcto...**] 'supremely indifferent who it is that is feared as king of the cold region beneath the Bear, what it is that terrifies...' The reference is to the king of the Dacians, cf. 3. 8. 18, and for the dread of the Dacians 3. 6. 14; Sat. 2. 6. 53, *numquid de Dacis audisti?*; Virg. G. 2. 497, *conjurato descendens Dacus ab Istro*.

Others take *quis* as=*quibus* (dat.) 'who the king is feared by,' but such a use of the dative is confined to the perf. pass. and the neuter of the gerundive, e. g. *factum est mihi, ludendum est mihi*, the *est* of course smoothing the way for it: see too 1. 6. 1 n. Possibly however *quibus metuatur* might='to whom he is an object of fear.'

6. **integris**] The haunts of the Muses are unpolluted by mortal presence: the poet alone may approach them. Cf. Lucr. 1. 926, *juvat integros accedere fontes*.

7, 8. **necte flores, necte**] See note on 1. 16. 3.

9. **Pimplea**] From Pimple, a town or fountain in Pieria.

9, 10. **mei honores**] 'The honours (of song) which I can confer.'

10. **fidibus novis**] 'strings before unheard.' Because Horace was the first to write lyrical poetry in Latin, cf. 3. 30. 13.

11. **Lesbio**] See 1. 1. 34 n. *sacrare:* because *caelo Musa beat:* 'to consecrate' and so 'make immortal.'

plectro] A Greek word, πλήκτρον—the striking thing, 'quill.'

ODE XXVII.

A playful sketch of an imaginary scene at a wine-party. 'Come, my comrades, no quarrelling at table: that is barbarous. Keep your places and do not shout so. What! would you have me drink more? Well, I will, if Megilla's brother will give as a toast the name of his sweetheart. Are you hesitating? Surely you need not be ashamed: no doubt she is a lady. Alas, poor wretch, you deserved a better fate: you have fallen into the clutches of a harpy.'

1. **natis...**] 'Destined (as it were) by nature for purposes of pleasure.'

2. **Thracum**] gen. plural. For the drinking habits of the Thracians cf. 1. 36. 14 and 1. 18. 8. One of the metopes of the Parthenon contains a representation of a Centaur using a large diota as a weapon of offence. It is given in Smith's Class. Dict. as an illustration to the word Centaur. The manner of Mr Bardell's decease is strictly classical.

tollite] 'away with.'

3. **verecundum**] 'who loves moderation.' Cf. *modici Liberi*, 1. 18. 7. It may also refer to the fresh, blushing face of the youthful divinity.

4. **prohibete**] 'keep apart from.'

5. **lucernis**] The feast therefore was intended to be kept up late. Cf. 3. 8. 14, *vigiles lucernas perfer in lucem.*

acinaces] A Persian word for a short, straight sword, or dirk. The Persians seem to have worn these even at banquets: at Rome it was illegal to wear a weapon at all within the city.

6. **immane quantum discrepat**] 'Is utterly at variance with.' For *immane quantum* cf. θαυμαστὸν ὅσον, ἀμήχανον ὅσον. The phrase is strictly a sentence = 'it is enormous how much,' but is used as equivalent to a simple adverb, 'enormously.'

It is used by Tacitus, *mirum quantum* by Livy, *nimium quantum* by Cicero.

impium] as violating the respect due to the god Bacchus.

8. **cubito presso**] At meals the Romans reclined upon couches, resting on the left elbow, which sank deep (*presso*) into the cushions.

9. **voltis**] An imaginary question supposed to be addressed to the company, who are loudly clamouring that he should drink his share (*partem*).

severi] 'strong to the taste,' 'potent,' cf. 2. 3. 8 n.

10, 11. **Opuntia Megilla.** A purely fictitious name. The town of Opus was the capital of the Opuntian Locrians. Horace insists that he will only drink if a toast is given: it was customary to drink a lady's health in as many glasses (*cyathi*, ladles) as there were letters in the name. Cf. Martial, 1. 71,

Laevia sex cyathis, septem Justina bibatur,
quinque Lycas, Lyde quattuor, Ida tribus.

11. **quo beatus...**] 'What is the wound, what the shaft of which he is the happy victim?'

beatus goes with both *pereat* and *volnere:* notice the oxymoron in *beatus volnere*, and the double meaning of *perire*, to perish and to be in love, to be dying of love for. *Vulnus* applied to love is extremely common, cf. Lucr. 1. 35, *aeterno devictus vulnere amoris.*

13. **cessat voluntas?**] 'Are you unwilling and reluctant?' Horace suddenly turns to the *frater Megillae.*

14. **quae te cunque...**] 'Whatever Queen of Beauty enslaves you, she . . . .' The whole is of course sarcastic: it is hinted that he is in love with a slave, cf. 2. 4. 1, *ingenuo* therefore is emphatic, 'it is no low-born love that leads you wrong.'

15. **erubescendis**] *erubesco* is intransitive = 'to blush' but can take an acc. in the secondary sense of 'to blush for' (cf. 2. 13. 26 n.), and can therefore have a gerundive = 'that is to be blushed for,' 'ashamed of.'

18. **ah miser...**] He is supposed to have whispered the name, and Horace hearing it exclaims *Ah miser* . . . . in a tone of affected compassion.

19. **laborabas**] Wickham well compares the use of the Greek imperfect with ἄρα, used when a person finds out that what he had suspected all along to be the case is really so. 'How terrible a Charybdis was causing your struggles'; I always thought some monster had got hold of you and now I find it is so. Cf. 1. 37. 4 n. and Herod. 3. 64, ἔλεγεν ἄρα (of what an oracle meant all along), Soph. Phil. 978, ὃδ' ἦν ἄρα | ὁ ξυλλαβών με, 'so it was Ulysses after all who took me,' Hom. Il. 16. 33.

21. **Thessalis**] Thessalian wizards were celebrated.

23. **vix illigatum...**] 'Hardly will Pegasus disentangle you from the toils of this Chimaera.'

The Chimaera is described Hom. Il. 6. 181,

πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα.

Here the word is put for any man-destroying monster, from which even more than human aid such as that of Bellerophon on Pegasus cannot afford deliverance.

ODE XXVIII.

A most difficult Ode. It is a dramatic fragment the clue to which is wanting, because we have no exact knowledge (1) of the scene Horace had in his mind's eye, (2) whether it is a monologue or a dialogue, (3) if it is a dialogue, who are the speakers and where one speech ends and the other begins.

I have judged best to append (1) a close literal translation, (2) an explanation of allusions, &c. (3) a short statement of the chief theories about the ode.

'Thee, Archytas, who didst measure the sea and earth and innumerable sand the petty gift of a little dust by the Matine shore confines, nor does it aught avail thee to have attempted the dwellings of the sky, and in thought to have sped through the vault of heaven, doomed after all to die. Perished also has the sire of Pelops though he feasted with the gods, and Tithonus translated to the sky, and Minos though admitted to the secret councils of Jupiter, and Tartarus possesses the son of Panthous once more consigned to Orcus, although by

taking down his shield (and so) bearing witness to his life at Troy he had (proved that he had) yielded nothing but sinews and skin to gloomy death, in thy judgment no mean expounder of nature and of truth. But all one night awaits, all must *once* tread the path of death. Some the Furies present as a spectacle to fierce-eyed Mars, sailors (on the other hand) the greedy sea destroys. Old and young flock together to the grave: cruel Proserpine avoids no head. Me too the south wind, raging comrade of the setting Orion, o'erwhelmed with the Illyrian waves. But thou, O sailor, do not grudgingly refuse to bestow a particle of shifting sand on my bones and unburied head: so, whatever Eurus shall threaten against the Italian waves, may the woods of Venusia be lashed and thou be safe, and may rich gain, from whence it may, stream down on thee from favouring Jupiter and Neptune, guardian of sacred Tarentum. Dost thou deem it a light thing that thou art committing a crime which will hereafter bring injury upon thy innocent children? Nay, haply even on thyself awaiteth the debt of justice and disdain in return for disdain: I will not be left with my curses unavenged, and thee no expiatory sacrifices shall free. However hurried thou art, 'tis but a brief delay: cast but three handfuls of earth and then thou mayest hasten on thy journey.'

2. **Archytas.** A distinguished mathematician (*mensorem maris...*) of Tarentum: lived about B.C. 400. He was of the Pythagorean school of philosophy, cf. lines 10—12. Some infer from this Ode that he was drowned and unburied, others that his tomb was a noted spot on the Matine coast, see note on *munera*.

3. **pulveris...**] There is an obvious contrast between his boundless genius and narrow tomb. Cf. Shakespeare, Henry IV. Part 1, Act 5, Sc. 4,

> 'When that this body did contain a spirit,
> A kingdom for it was too small a bound;
> But now two paces of the vilest earth
> Is room enough.'

Matinum] Probably the shore at the foot of Mt Garganus.

4. **munera**] is technically used of the due and dutiful bestowal of burial upon a corpse, and seems to make the fact that Archytas is spoken of as buried certain. Those who make Archytas the speaker in line 36, where he asks for

burial, are compelled to translate here 'the gift of a little dust,' as though it meant 'the want of the gift of . . . ,' and *cohibent* as = keep you here on the coast, it being impossible for you to enter Elysium until you receive the 'three handfuls' of earth.

5. **aerias...**] For this description of Archytas' soaring genius cf. the brilliant panegyric on Epicurus in Lucr. 1. 72,

ergo vivida vis animi pervicit, et extra
processit longe flammantia moenia mundi
atque omne immensum peragravit mente animoque . . .

6. **morituro**] Notice the force this derives from its position, cf. *moriture*, 2. 3. 4.

7—9. **Pelopis genitor, Tithonus, Minos**] See Class. Dict. and for Tithonus Tennyson's poem of that name.

10. **Panthoiden**] See Class. Dict. under 'Pythagoras.' Even he, notwithstanding his theory of *μετεμψύχωσις* or the transmigration of souls, and the fact that he had enjoyed several lives, first as a peacock, then as Euphorbus (=Panthoides) at Troy, then as Homer, then as Pythagoras, and finally as Q. Ennius (cf. Persius, Sat. 6. 10. 11), has finally been compelled to succumb to the great law of mortality. There is something sarcastic in Horace's style here, and some have been induced to think that the whole Ode is intended as a scoff at the philosophical system of Pythagoras. For *Orco* = *in Orcum* see 3. 23. 1, *caelo* n.

11. **clipeo refixo**] Pythagoras had proved the identity of his soul with that of Euphorbus, by at once selecting the shield of Euphorbus from a quantity of other armour.

13. **nervos atque cutem**] Contemptuous words to express the mere mortal envelope of the more lasting and transmigrating soul.

14. **iudice te**] Because Archytas was a disciple of Pythagoras. However the Ode is taken, I have little hesitation in saying that any rendering which makes *te* refer to any one but Archytas is impossible. Since *te* in line 1 no one else has been mentioned; Archytas was a Pythagorean, and therefore *te* in line 1 and *te* here must be identical.

non sordidus] i.e. 'most distinguished,' cf. St Paul's 'no mean city,' Acts 21. 39. Litotes.

16. **semel**] once, and once for all.

17. **spectacula**] To Mars war is an amusement (cf. 1. 2. 37. *ludo satiate longo*) and slaughter a *spectaculum*.

20. **caput**] Cf. Virg. Aen. 4. 698,

nondum illi flavum Proserpina vertice crinem
abstulerat, Stygioque caput damnaverat Orco.

Therefore *caput* does not merely = 'man,' 'life,' but refers to the legend that Proserpine marks out the victims of Death by symbolically cutting a lock from their heads, as was done with sacrificial victims.

fugit] The aoristic use of the perfect, 'is not wont to avoid any head,' cf. 1. 34. 16, *sustulit*.

21. **me quoque**] These words from their emphatic position are clearly guiding words. It is most natural to contrast them with the emphatic *te* of l. 1. 'You, Archytas, are dead . . . . and I too.'

devexi Orionis] The setting of Orion early in November was a period always accompanied by storms. So 3. 27. 18, *Pronus Orion*.

rapidus] From *rapio*, 'sweeping, raving.'

23. **at tu, nauta...**] Here of course *tu* refers to *nauta*, but that cannot shew that *te* in line 14 does so too, 9 lines before *nauta* is mentioned. As to *nauta* see theories at end.

malignus] 'grudging': the opposite of *benignus*, liberal.

24. **capiti inhumato**] The hiatus, especially where the vowels are the same, is extremely harsh. It is perhaps an affectation of simplicity like Virgil's *stant et juniperi et castaneae hirsutae*, Ecl. 7. 53. Instances of hiatus with proper names, such as *Threicio Aquilone*, Epod. 13. 3, and *Actaeo Aracyntho*, Virg. Ecl. 2. 24, are of course quite distinct, being a clear imitation of Greek models, see 2. 20. 13 n.

25. **particulam harenae**] The three handfuls of earth, which constituted a legitimate burial and saved the dead soul from wandering on the shores of Styx, cf. Virg. Aen. 6. 325.

si] See 1. 3. 1. So = on condition that you do this, may...

27. **plectantur**] 'be lashed,' i.e. by storms. Cf. Gk. *πλήσσω*.

28. **unde**] Orelli takes *unde=a quo*, i.e. *Jove*. Others, 'from whatever quarter it can,' i.e. I can do you no service, but may you get gain from wherever it is possible.

30. **negligis...te committere**] H. Schütz and Nauck rightly take *te* with *committere* and not with *natis:* 'dost thou deem it a light thing that thou art incurring.....?' *negligis committere?* would mean 'Dost thou hesitate to incur?' which is the exact opposite of what is wanted.

31. **fraudem**] ἄγος, a deed which pollutes, and must be expiated.

32. **debita iura**] The debt to justice which you will incur and have to discharge.

33. **te ipsum**] contrasted with *natis*. The penalty may come not only on them, but on yourself even.

36. **ter pulvere**] Cf. Soph. Ant. 431, χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.

One great difficulty with regard to this Ode is the question whether Archytas is to be considered as having been buried or not. Those who hold that he was not make the ode a dialogue, begun by a sailor who finds the corpse, and concluded by Archytas who asks for burial. Of these some assign only lines 1—6 to the sailor: in this case the *te* of line 14 must refer to the sailor. I have already in the notes urged reasons against this, and it also involves the absurd assumption that Archytas addresses an unknown sailor as a strenuous supporter of the Pythagorean philosophy! Can any assumption be more groundless? Others make Archytas begin to speak at line 17, others at line 21, the latter being much the more natural position for a break. Against all these theories there are these objections, (1) lines 3 and 4 which certainly on the face of them say that Archytas is buried, must not be taken as meaning that, for Archytas says, line 36, that he is not buried. Wickham says the sailor sees the corpse over which the sand has been blown, and assumes that it has been buried, and the sand has been duly placed there as a last dutiful rite (*munus*) bestowed on the dead, a mistake of the sailor which Archytas afterwards corrects. I cannot believe this. (2) What instance is there of such a dialogue in any Ode of Horace? (3. 9 is not in point.) (3) What authority is there for the fact that Archytas was drowned? cast ashore on the Matine beach? and unburied? (4) Assuming that he was, why should Horace write this curious Ode about a man he cared nothing about, who had died 400 years before, and, according to accepted theories (see Virg. Aen. 6. 329), would even if unburied have completed his 100 years of wandering on the banks of Styx 300 years before? (5) Is it natural to put the philosophic reflections of the opening lines in the mouth of a wandering sailor?

The simplest explanation seems to be, that there was at any rate a so-called tomb of Archytas on that Matine shore with which Horace from his boyhood would be well acquainted (cf. reference to Venusia l. 16), and that he makes this the dramatic scene of his ode, which is a monologue, the speaker being the spirit of some traveller who had been shipwrecked on the coast near Archytas' tomb and been left unburied. Horace may actually have seen such a case. In this case the argument would run thus, the opening reflections being suggested by the proximity of the tomb. 'Yes, we must all die! Even for you, Archytas, six feet of earth must suffice. So it has been even with the greatest: even your own highly honoured teacher is dead. All end at the same goal, though they reach it by different paths, some in war, others by shipwreck. I too have been drowned: (then suddenly breaking off at the thought of the sad fate of the unburied,) but do thou, O sailor (any sailor who might be passing along the shore, or on the sea close in), kindly perform for me the last offices: they will not long delay you.

This view, to which I had been compelled by a study of the text almost in defiance of all the commentators I had seen, is, I have since found, almost identical with that of Nauck, Schütz and others.

ODE XXIX.

'Are you really, Iccius, intending to join the expedition to Arabia? What can you hope to gain? Surely the world must be upside down when the philosophic Iccius sells his carefully formed library to buy armour.'

Iccius is also referred to Epist. 1. 12 as the steward of Agrippa's Sicilian estates. The expedition referred to is one made by Aelius Gallus into Arabia Felix in B.C. 24. It was

unsuccessful, so that *non ante devictis* and *catenas* were rather premature.

1, 2. **beatis gazis**] 'rich treasures.' The word *gaza* is Persian. Arabia Felix or Sabaea was celebrated for its rare and precious perfumes, cf. the visit of the Queen of Sheba to Solomon, 1 Kings 10. 1. For its 'treasures' cf. also 2. 12. 24, *plenas Arabum domos*, 3. 24. 1, *intactis opulentior thesauris Arabum*, and Ps. 72. 15, 'unto him shall be given of the gold of Arabia.'

To the Romans the whole East was the land of untold wealth, a sort of Eldorado such as the Spaniards hoped to find in Mexico and Peru: in both cases the first explorers were dazzled by the vast collections of useless wealth which had been formed by a few despotic potentates, while the inhabitants starved. Cf. Milton, Paradise Lost, 2. 3,

> 'Or where the gorgeous East with richest hand
> Showers on her kings barbaric pearl and gold.'

4. **regibus**] 'Emirs,' 'princes.'

5. **nectis catenas**] The whole of this stanza is in a tone of playful irony: Horace exaggerates the expectations of Iccius. He speaks of him as forging fetters, and hoping to bring home the captives of his bow and spear in heroic fashion.

quae tibi...] 'What barbarian maid will be your slave when you have slain her betrothed?'

Cf. Judges 5. 30, 'Have they not sped? have they not divided the prey: to every man a damsel or two...?'

7. **puer...**] 'What page from court with perfumed locks will be set to hand your cup?'

For these Eastern cup-bearers cf. Nehemiah 2. 1, and Daniel 1. 3. They were usually of noble birth and personal beauty.

For **capillis** cf. Tennyson's 'long-haired page' in the Lady of Shalott.

9. **Sericas**] The Seres are the remotest people of the East. Notice how Horace started with Arabia, soon got to Parthia (*Medo*), and has now made Iccius reach China. Perhaps the exaggeration is intended.

10. **quis neget...**] 'Who would deny that descending streams can flow backwards up steep mountains...?'

Wickham well suggests that *arduis montibus* is an ablative absolute on the analogy of *adverso flumine* &c. It may possibly be the dative.

The phrase is an ordinary one to express that the order of nature is inverted. Cf. Eur. Med. 440,

> ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,
> καὶ δίκα καὶ πάντα πάλιν στρέφεται,

and Cicero, ad Att. 15. 4. 1, merely uses the words ἄνω ποταμῶν when he wishes to express that all is topsy-turvy.

Notice the juxtaposition of the antithetical words *arduis pronos*, and the accommodation of sound to sense in l. 11 with its heavy and uphill movement.

13. **tu**] Emphatic: 'thou, the philosopher.'

coemptos undique] He was not merely an ordinary student of philosophy, but a keen collector of philosophical works. For the *p* in *coemptos* cf. 2. 4. 10 n.

14. **Panaeti**] A celebrated Stoic philosopher, the friend of Scipio and Laelius. Died about 111 B.C.

Socraticam domum] 'the Socratic school,' i.e. the works of the Socratic school. The phrase would include all those philosophers who were influenced by Socrates, and, chief among them, Plato. Socrates never founded a 'school' properly so called; his teaching encouraged the philosophic spirit of enquiry generally, and did not establish definite dogmas; hence among the followers of Socrates are to be found philosophers of the most varied views, the Peripatetics, the Cynics, the Cyrenaics, and others.

15. **Hiberis**] made of Spanish steel.

ODE XXX.

'Venus, quit thy favourite haunts and visit Glycera who prays thy presence, and bring with thee thy joyous troop of attendants.'

1. **Cnidus**, in Caria: here was the famous statue of Venus by Praxiteles, of which the Medicean is said to be a copy.

2. **sperne**] Cf. 1. 19. 9.

3, 4. **decoram in aedem**] *Aedes* in the singular usually = 'a temple,' in the plural = 'a house.' It may be that Glycera is supposed to have fitted up a mimic shrine for Venus, and

Horace wrote this mimic ode of invocation (ἄσμα κλητικόν) for the occasion. This view is supported by the words *thure multo*. Orelli seems to think 'house' a safer rendering.

5, 6. **solutis zonis**] 'with loosened girdles.' For the position of *que* in *Gratiae properentque Nymphae* see 2. 19. 28 n.

7. **parum comis...**] 'Youth that without thee (i. e. Love) loses all its charm.'

8. **Mercurius**] accompanies Venus as the god of speech: silent wooers are rarely successful.

ODE XXXI.

In B.C. 28 Augustus, in memory of the victory of Actium, dedicated a temple to Apollo on the Palatine, and at the same time a library which contained not only the works but the busts of eminent Greek and Roman writers. This latter circumstance naturally caused considerable excitement and emulation in the literary world, and is continually referred to by them. Cf. Epist. 2. 1. 216, 2. 2. 94, 1. 3. 17, and Suet. Aug. 29.

'What shall the poet pray for to his patron god Apollo on this great day? Not for large estates and wealth. Let wealth and luxurious living be for prosperous merchants, who think themselves the very favourites of heaven because their ships have made many successful voyages. I am satisfied with simple fare, and ask but for a healthy mind and healthy body, an old age free from dishonour and charmed by poetry.'

1. **dedicatum**]='in his new temple.' The Romans can say not merely *dedicare aedem*, but *dedicare deum;* Wickham well says, 'perhaps from the image of the god which was installed in his shrine.' In this case we know that there actually was such an image, a statue by Scopas which Augustus brought from Greece (Plin. 36. 5. 4). Propertius describes it (3. 23. 5), and a copy of it, the 'Apollo Citharoedus,' is in the Vatican, and is represented in Smith's Hist. of Greece, p. 551, 580.

2. **novum**] Cf. 1. 19. 15, *bimi meri*. New wine was used in libations.

4. **Sardiniae**] Both Sardinia and Sicily supplied Rome with corn. Cf. note on 1. 1. 10.

segetes feraces] 'Fruitful crops' or 'fruitful corn-lands.' *seges*=either the land sown, or the crop.

5. **aestuosae**] 'sultry.' Cf. 1. 22. 5.

grata Calabriae armenta] *grata*, as being in good condition, and pleasant to contemplate. Nearly every one has experienced the feeling of pleasure produced by the sight of fine contented cattle in a rich pasture. The cattle in Calabria were driven up to the hills in summer, and down to the valleys in winter.

6. **aurum aut ebur Indicum**] Gold and ivory are taken as typical of Oriental wealth and luxury generally. So the navy of Tharshish (1 Kings 10. 22) brought to Solomon every three years 'gold, and silver, and ivory.'

7. **quae Liris...**] 'which Liris eats away with his gentle waters, that silent stream.' The beauty of the description of a slowly-flowing river is, in the Latin, incomparable. *quieta:* of the slow movement of the stream, *taciturnus* of the consequent silence of its waters, cf. the opposite *loquaces* 3. 13. 15.

9. **premant**] 'prune': repress the luxuriant growth of.

Calena] The epithet is transferred from the vine to the pruning-knife. The grammatical term for this is 'hypallage' (cf. 3. 1. 42 n.). Cales is in Campania.

10. **dives et...**] 'And let the wealthy merchant drain from golden goblets the wines acquired in exchange for (*reparata*) Syrian merchandise.' *Cululli* are said to be vessels used in sacred rites by the pontiffs and vestal virgins: this word and *exsiccet* (drain to the dregs) are purposely used to bring out the luxury and greed of the merchant-prince.

12. **Syra merce**] So 3. 29. 60, *Tyriae merces*. The phrase would include all those products of the East which came through Syria, and especially through the great emporium of Tyre.

13. **dis carus ipsis**] κατ' εἰρωνείαν Orelli. The irony is strongly brought out by *quippe*='because forsooth.'

ter et quater] 'Three *or* four times': so in Gk. δὶς καὶ τρίς.

15, 16. **olivae, cichorea, malvae**] i. e. the ordinary products of a yeoman's farm.

leves] 'light,' i. e. to the digestion.

17. **frui...**] 'Mayest thou grant me (for the present), O son of Leto, to enjoy what I have both with sound health, and, I pray, with mind unimpaired, and (in the future) to pass an old age neither....'

This is Orelli's rendering: Horace has two wishes: (1) for the present, vigour both of body and mind (cf. Juv. 10. 356, *orandum est ut sit mens sana in corpore sano*), (2) when old age comes, that honour which should ever accompany it, and that enjoyment of poetic pursuits which had been the happiness of his life.

Wickham's reading is *at, precor*. He translates, 'Be thy boon to me, both in full strength to enjoy the good the gods provide me (only I pray thee be a sound mind among them) and to spend an old age neither.....' This is so harsh that Horace could hardly have written it, though *at* may have some MS. authority.

ODE XXXII.

'We are summoned. If ever, my lyre, in lighter moments I with thy aid have sung anything which may survive, come now inspire me with a Latin song, such as Alcaeus sang of old, the warrior-bard. O thou that art the glory of Phoebus, the delight of Jupiter, the solace of toil, assist me whenever I summon thee.'

1. **poscimur**] Horace had evidently been asked to write an Ode or Odes on some subject of national interest (*Latinum carmen*); this Ode is an appeal to his lyre by the memory of their past success in lighter subjects to aid him in this. Whether Augustus or Maecenas made the request, and whether the noble national lyrics at the commencement of Book 3 are the answer, is matter of conjecture. *Poscimur* seems to imply that those who summoned Horace had the right or claim to do so.

The reading *poscimus* (followed by a comma and governing *quod*) is utterly weak, and the reading *poscimur* is strongly supported by many passages in Ovid, e.g. *Poscimur, Aonides*, Fasti, 4. 721.

si] This use of a clause beginning with *si* in appeals is very frequent. Cf. Carm. Saec. 37, *Roma si vestrum opus est... date...*, and 3. 18. 5, *Faune...lenis incedas...si.*

1, 2. **vacui sub umbra lusimus**] Notice how each word brings out the idea of light sportive poetry. *Sub umbra:* grottoes or groves are of course the haunts of poets. *Lusimus* is commonly used of the composition of playful verse, cf. 4. 9. 9, *si quid olim lusit Anacreon*, and cf. 2. 13. 26 n.

2. **quod et...**] Notice that this clause does not refer to *Latinum carmen*, but to *si quid*.

3. **dic**] 'utter': the instrument is said to speak.

4. **barbite**] Masculine here as in late Greek. The word has the almost unique privilege of possessing three genders, *ὁ βάρβιτος* and *τὸ βάρβιτον* being also found, an instance which shews how illogical it is to apply the masculine and feminine genders to things without life almost as clearly as the fact that the German words for a knife, spoon, and fork are of three different genders.

5. **Lesbio primum...**] It is implied though not expressed that Horace hopes his ode will equal those of Alcaeus. See too 1. 1. 34, note.

modulate] See 1. 1. 25, note.

civi] is emphatic. Alcaeus (flor. 611 B.C.) took a most active part in political life. He was driven into exile by the popular party: he fought both against the Athenians, and Pittacus the tyrant of Mitylene. Cf. 2. 13. 28.

6. **qui ferox...**] 'Who, fierce warrior though he was, yet amid the clash of arms or if he had moored his storm tossed bark on the dank beach....'

7. **sive**] is omitted before *inter arma*, cf. 1. 3. 16.

religo seems to have the force of 'binding so as to hold back': so too *re* in *retinaculum*, 'a mooring-rope.'

9, 10. **illi haerentem**] 'clinging to her side,' cf. Virg. Aen. 10. 780, *haeserat Evandro.*

11. **nigris oculis nigroque**] When the Roman poets repeat a word they are very fond of putting it in such a position that the ictus falls differently on it in the two positions. *Nigris* of course allows the first syllable to be long or short, but in

consequence of this fondness the poets often absolutely alter the quantity of a word when they repeat it. The best instances are Theocr. 6. 19, *τὰ μὴ κἄλὰ καλὰ πέφανται*. Lucr. 4. 1259, *līquidis et līquida*. Hom. Ἄρες Ἄρες. Virg. *vălĕ vălĕ*. And for a similar instance to this one Virg. Aen. 2. 663, *natum ante ora pătris, pătrem . . . .*

15. **cunque**] There is no other clear instance of the use of this word by itself. All the MSS. give it here. It seems to make the notion of time contained in the participle *vocanti* more indefinite. *Vocanti cunque*='to me calling whenever,' i.e. 'whenever I call.' Nauck says that it is='wann (es) auch (sei),' and rightly remarks that Horace seems to have regarded it as an independent word, comparing the numerous instances in this Book where he uses *quicunque* as two words, 6. 3, 7. 25, 9. 14, 16. 2, 27. 14.

mihi salve: 'hail, I pray thee', lit. 'for me'=accept my salutation. Schütz renders 'sei mir gegrüsst.' Cf. Il. 23. 19, *χαῖρέ μοι, ὦ Πάτροκλε*; Aen. 11. 97, *salve aeternum mihi, maxime Palla.*

ODE XXXIII.

'Let not the memory of Glycera's cruelty grieve you too much, Tibullus, and cease lamenting that you are outshone by a rival. It is a common case: Lycoris loves Cyrus, Cyrus loves Pholoe, and Pholoe thinks Cyrus detestable. Venus delights in cruel sport to yoke together those who will never make a pair. The very same thing has happened to myself, as to you.'

For the intimacy of Horace and Tibullus (for whom see Class. Dict.) see carefully Epist. 1. 4, *Albi, nostrorum sermonum candide judex*, and the panegyric which follows. Tibullus' poetry is full of the plaintive laments referred to in l. 2.

1. **plus nimio**] Cf. 1. 18. 15. The phrase is put between *doleas* and *memor* that it may go partly with both.

2. **immitis Glycerae**] Notice the play of words: *immitis* =bitter, and *γλυκερὰ*=sweet. Cf. *dulce loquens Lalage* (λαλεῖν), 1. 22. 24. Such plays on words are especially frequent in tragedy, cf. Ajax 430,

αἰαῖ· τίς ἄν ποτ ᾧδ' ἐπώνυμον
τοὐμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;

And Shakespeare makes John of Gaunt on his deathbed speak of himself as—

'Old John of Gaunt, and gaunt in being old.'

3. **decantes cur**] 'Sing to satiety (asking) why her pledge is violated and . . . .' For *decantes* cf. 1. 3. 13 n.

elegos] *ἐ ἐ λέγε*=cry alas!

5. **insignem tenui fronte**] Cf. Epist. 1. 7. 26, *nigros angusta fronte capillos*, where Horace is speaking of beauty in a man. A small forehead, or at any rate a forehead that appears small owing to the growth of the hair, is no doubt an addition to beauty.

8. **iungentur...**] 'Sooner will roes mate with wolves than Pholoe commit herself with a lover she holds vile.'

9. **turpi**] does not assert that Cyrus is 'vile,' but that he is so in the opinion of Pholoe.

10. **sic visum Veneri**] 'Such is the pleasure of Venus.' The phrase indicates that it is a case where it is of no avail arguing or appealing, the matter having been settled by a high and arbitrary power: cf. Ov. Met. 1. 366, *sic visum superis*, Virg. Aen. 2. 428, *Dis aliter visum*, also 2. 17. 15, *sic placitum.*

10, 11. **impares formas**] The predilection of tall men for short women and *vice versâ* is supposed to be an established fact.

Venus delights to yoke together indissolubly (*juga aenea*—a yoke there is no breaking, cf. 3. 9. 18, see too 3. 16. 2) those who though thus yoked to each other can never make 'a pair' (for that implies that they are well matched) but must ever remain *impares*. *Saevo cum joco* 'in cruel jest'; cf. n. on *ludo* 1. 2. 37.

13. **ipsum me...**]

'I myself, woo'd by one that was truly a jewel,
In thraldom was held, which I cheerfully bore,
By that common chit, Myrtale, though she was cruel
As waves that indent the Calabrian shore.'

MARTIN.

ODE XXXIV.

'I, who had but little belief in the gods and was the disciple of a philosophic wisdom 'falsely so called,' now am driven to retract, for lately I heard thunder, when the sky was cloudless, thunder such as shakes the universe and is indeed the voice of God, God whose power is visible in all things, who "hath put down the mighty from their seat and hath exalted the humble and meek."'

A very interesting little Ode. Horace was at any rate fairly acquainted with and disposed to favour the philosophy of Epicurus. That philosophy had lately been brilliantly described in almost the grandest effort of Roman poetry, the De Rerum Natura of Lucretius. One of its cardinal points was that either gods did not exist at all or that they lived wholly and entirely apart, a life remote from care (*securum agere aevum*, Sat. 1. 5. 101),

> 'The gods who haunt
> The lucid interspace of world and world,
> Where never creeps a cloud or moves a wind
> * * * * * * * *
> Nor sound of human sorrow mounts to mar
> Their sacred everlasting calm!'
>
> TENNYSON'S Lucretius.

The Epicureans urged that many things, which the vulgar believed to declare the presence of God, were but the results of the ordinary action of independent natural forces. Among many other arguments one of the most popular was: if thunder be the voice of God, why does it never thunder except when there are clouds about and it can therefore be explained on natural grounds? Cf. Arist. Nubes 370—430 and also Lucr. Book 6, where the whole subject is discussed and the actual question put (6. 400),

> *denique cur nunquam caelo jacit undique* puro
> *Juppiter in terras fulmen sonitusque profudit?*

Horace had however actually heard thunder *caelo puro:* he cannot understand or account for it: it flashes across him that perhaps

> 'There are more things in heaven and earth, Horatio,
> Than are dreamt of in your philosophy.'

1. **cultor**] 'worshipper.'

2. **insanientis sapientiae**] A good instance of oxymoron, see 3. 11. 35 n. *Sapientia* is the regular word for wisdom, meaning thereby philosophy; the philosophy here is of course that of Epicurus.

2, 3. **dum erro**]='while I strayed.' See 1. 10. 11 n.

3. **consultus**] Cf. the common phrase *juris consultus;* it indicates one who is an 'adept' or 'professor.'

5. **Diespiter**] Cf. note on 1. 1. 25. The word is archaic, and its employment an affectation, cf. 4. 4. 41, *adorea*, 4. 15. 8, *duellis*, 4. 6. 38, *Noctilucam*, 4. 11. 8, *spargier*. For the gen. *dies* cf. *paterfamilias*.

6. **nubila**] is emphatic as opposed to *per purum*. 'Who usually cleaves the *clouds* with flashing flame lately through a *cloudless* sky ....'

9. **bruta tellus, vaga flumina**] See 3. 4. 45 n.

10. **Taenari**] 'Cape Matapan' in Laconia. Close to was the entrance to the under world. Cf. Virg. G. 4. 467,

> *Taenarias etiam fauces, alta ostia Ditis.*

11. **Atlanteusque finis**] 'Atlas the boundary of the world': cf. Eur. Hipp. 3, *τέρμονές τ' Ἀτλαντικοί*. Beyond the Straits of Gibraltar was almost an unknown region to the ancients.

12. **valet ima...**] See Introduction to Ode. Orelli also compares Job 5. 11. Construe 'He hath power to change the lowliest with the loftiest, and God maketh the great man weak, bringing to light things hidden in gloom.'

14. **apicem**] Technically this was a conical cap worn by the *flamines*. It is used however to express anything worn as a sign of imperial power, as equivalent to *tiara* or *diadema*. Cf. 3. 21. 20, *regum apices*. The Romans had no word for 'a crown'=a royal crown, because having abolished kings for ever they abolished also the symbols of their power.

15. **stridore**] i. e. *alarum*. Fortune is represented as winged and swooping down unexpectedly and snatching from one what she carries to another.

16. **sustulit**] The aoristic use, cf. 1. 28. 20. *posuisse*, 'to have placed,' i. e. to place and let it rest there.

ODE XXXV.

'O Queen of Antium, thou all-powerful goddess Fortune, thee the poor man supplicates and the sailor, thee the nations worship, and the mothers of princes and even kings in all their glory fearful lest thou shouldest overthrow their prosperity. Before thee marches Destiny with all the symbols of her immutable power: with thee are Hope and Good Faith, faithful, even when thou hast ceased to smile and the vulgar herd of flatterers has deserted the unfortunate. O do thou guard the Emperor in his attack on Britain and our armies in the East: may these legitimate wars expiate our unholy civil contentions, may Roman swords no longer be whetted but against a foreign foe.'

The Fortune of this Ode is not a fickle and capricious goddess; not as 3. 29. 49,

Fortuna saevo laeta negotio et
ludum insolentem ludere pertinax,

but symbolizes that unknown mysterious power which regulates at will the changeful phases of human life. At line 29 this general conception is specialized and the prayer is addressed to that *Fortuna populi Romani* of whose power the Romans were strongly reminded whenever they recalled the history of the growth of their world-wide empire.

Wickham aptly quotes and happily renders Plutarch's description of this Fortune (de Fortuna Romanorum, c. 4), 'even as Aphrodite, when she crossed the Eurotas, laid aside her mirror and her ornaments and her cestus, and took spear and shield to adorn herself for Lycurgus' eyes, so when, after her sojourning with Persians and Assyrians, with Macedonians and Carthaginians, she (Τύχη) approached the Palatine and crossed the Tiber, she laid aside her wings and took off her sandals and left behind her her ball, the symbol of fickleness and change.'

1. **gratum**] sc. *tibi*, as 1. 30. 2, *dilectam Cypron*.

Antium] On the coast, capital of the Volsci. There were two statues of Fortune there, which were consulted by a method

of drawing lots (*per sortes*). So too at Praeneste: cf. Stat. Silv. 1. 3. 80, *Praenestinae sorores*.

2. **praesens**] 'ready and able.' *praesens* implies not merely 'presence,' but also to be present with the wish and ability to assist. Hence the inf. after it. *vel*='even.'

3. **mortale corpus**] 'frail mortals.' The phrase seems used instead of 'men,' to express the weakness and frailty of humanity.

5. **ambit**] Literally, 'to go round canvassing' (hence *ambitio*), then 'to court,' 'worship.'

6. **dominam aequoris**] 'as mistress of the ocean.'

7, 8. **Bithyna, Carpathium**] Pictorial. Cf. 1. 1, 13 n. *Carpathium pelagus*, between Rhodes and Crete.

7. **lacessit**] 'challenges,' 'braves.' The word expresses the hardihood and effrontery of the sailor. Cf. Ov. Met. 1. 134, *Fluctibus ignotis insultavere carinae*, and Odes 1. 3. 21—25.

11. **regumque matres**] Anxious for their sons who had gone to battle. Cf. the lament of Atossa the mother of Xerxes in the Persae of Aeschylus, and the anxiety of the mother of Sisera, Judges 5. 28, 'The mother of Sisera looked out at a window, and cried through the lattice, Why is his chariot so long in coming? why tarry the wheels of his chariots?'

12. **purpurei**] Not an idle epithet. It implies that kings even in their royal apparel fear Fortune.

Purple is of course the distinguishing mark of kingly rank, cf. Virg. G. 2. 495, *purpura regum*, and the peculiar epithet πορφυρογέννητος applied to children born to reigning emperors of the Byzantine court. Purple-striped togas were the sign of rank at Rome during the republic. Subsequently garments wholly of purple (*holoverae*) were reserved to the Emperor alone. For the whole history of purple see Mayor's most learned note on Juv. 1. 27, ed. 2.

13. **iniurioso...**] 'Lest with aggressive foot thou shouldest overthrow the standing pillar of the State, lest the thronging populace should rouse even the hesitating to arms, to arms, and break their sceptre.'

iniurioso] ὑβριστικῷ. The word combines the ideas of insult and injury: the *pede* increases the idea of insult. *columna* is merely used as an emblem of stability and dignity.

14. **neu...**] This second clause merely repeats with fresh particulars the idea of the first.

15. **cessantes**]=those at first doubtful whether to join the sedition.

ad arma] is the actual cry raised, and its repetition by the poet is a graphic representation of its repetition by the mob. Cf. *Io Triumphe* repeated 4. 2. 49.

17. **te semper anteit...**] Wickham gives a good summary of Lessing's criticism on this passage. It is to the effect that the poet has trespassed on the painter's art; a painter portraying Destiny would be compelled to shew who she was by symbols, a poet has other and better ways. Some imagine that Horace was thinking of some actually existing picture or representation, and indeed an ancient Etruscan mirror from Perugia exists representing Athrpa (=Atropos, or Destiny) in the act of fixing a nail with a hammer, symbolizing an immutably fixed decision. For *Necessitas* personified='Ανάγκη, cf. 3. 1. 14. MSS. authority is strong for *serva*, but can Necessity be the 'slave' of Chance?

anteit] is scanned as a disyllable, cf. *antehac*, 1. 37. 5.

18. **clavos trabales**] Nails such as are placed in beams. For the symbolical use cf. Cic. Verr. 5. 21, *ut hoc beneficium, quemadmodum dicitur, clavo trabali figeret*, 3. 24. 5, *adamantinos clavos*.

19, 20. **severus uncus.....**] 'stubborn clamp and molten lead,' i.e. materials for building with greatest fixity. The method of uniting stones by means of iron bars fastened in with lead is well known.

21, 22. **albo panno**] Typical of guileless innocence. Servius on Virg. Aen. 1. 292, informs us that offerings to Faith were made with the hand wrapped in a white cloth.

22. **nec comitem abnegat**] sc. *se*, 'nor refuses her companionship.' This stanza is without doubt awkwardly expressed. Horace says that 'Faith accompanies Fortune whenever in changed attire (indicative of misfortune) she in hostile mood quits a (formerly) powerful mansion.' Now the phrase 'to follow, or accompany Fortune' always means to vary or change in conduct according as Fortune changes: in fact we find in Ov. Pont. 2. 3. 7 the sarcastic remark,

et cum Fortuna *statque caditque* Fides

and we say in English, 'friends and fortune fly together'; but Horace means the exact opposite, he means that *fides* does *not* vary in calamity. What he intends to say is, 'when a man is unfortunate he has to quit his great mansion taking his ill-fortune with him, but Faith accompanies his ill-fortune and remains with him notwithstanding his ill-fortune:' but he has said it very obscurely and awkwardly.

Schütz supplies *te* with *comitem;* Faith follows Fortune (now become misfortune) and therefore also the unfortunate when she and they quit the great mansion: but this is equally awkward, and for *comitem abnegat=comitem se abnegat* cf. Virg. Aen. 2. 591, *confessa deam*, Ov. A. A. 1. 127, *Si qua repugnarat nimium comitemque negarat.*

26. **diffugiunt...**] 'When casks are drained to the lees friends scatter, too treacherous to bear their share of the yoke.' The Greek proverb, ζεῖ χύτρα ζῇ φιλία, excellently illustrates the passage.

29. **iturum**] Augustus never visited Britain, but proposed to do so in 34 B.C. and 27 B.C. The latter is probably the date of this Ode.

29, 30. **ultimos Britannos**] So Virg. Ecl. 1. 67, *penitus toto divisos orbe Britannos*, and Tacitus' singular phrase, Agric. 30, *Britannos terrarum ac libertatis extremos*. The poets seem rarely to mention Britain except as a type of remotest barbarism. Cf. 1. 21. 15, 3. 4. 33, *B. hospitibus feros*, 4. 14. 48, *remotis Britannis*.

30, 31. **recens examen**] 'recently levied troop.' *examen=exagmen=exagimen* (ἐξαγόμενον), a force led out: a swarm of bees: the tongue of a balance (*quod exigit*, gives the *exact* weight).

32. **Oceano rubro**]=*Erythraeum mare*, the Indian Ocean, including the Red Sea and the Persian Gulf.

33, 34. **cicatricum fratrumque**] Hendiadys, cf. 2. 7. 9 n. 'the scars inflicted by brethren on brethren.' At the same time I think that the Roman poet speaking of Roman disgrace purposely uses a phrase that rather suggests than expresses the fact, cf. 1. 2. 21 n.

For the civil wars see 1. 2. 21, note.

34, 35. **dura aetas**] 'an age of iron.'

35. **nefasti**] This word is usually applied to days when no legal business was done, cf. 2. 13. 1 n. Here it is put for *nefandus* = unutterable, impious. Both words have the same derivation, but their meanings got differentiated (cf. queen, quean).

38. **o utinam**...] 'O mayest thou on a new anvil reforge our blunted swords (for use) against the Massagetae and Arabians.'

39. **retusum**] blunted, i.e. in civil strife. Be careful not to take *retusum in* together, but *diffingas in*.

ODE XXXVI.

An Ode written in honour of the return of Plotius Numida from Spain. There shall be sacrifices and festivity in honour of the event: Damalis shall attend the feast, the cynosure of every eye, but Damalis will wholly devote herself to Numida the hero of the hour.

Of Plotius Numida nothing is known: he probably returned with Augustus after his expedition against the Cantabri, B.C. 25.

1. **fidibus**] Referring to the *fidicenes* or harpers, who with *tibicenes* were employed in religious ceremonies.

2. **debito**] 'due,' the calf had been vowed in case of Numida's safe return: now the vow had to be discharged; Horace was *voti reus*. Cf. 2. 7. 17, *obligatam redde Jovi dapem*.

4. **Hesperia**] = Spain, cf. 2. 1. 32 n.

5. **caris multa**...] 'Shares many a kiss with his dear comrades, but for none has a larger share than...'

The modes of expressing the emotions vary: Englishmen do not kiss one another, but the practice is common still among many nations.

8. **actae non alio**...] 'of boyhood passed with none other for his leader.' *puertiae* is by syncope (*συγκοπή*, a striking together) for *pueritiae*, cf. *surpuerat* for *surripuerat* 4. 13. 20, *lamnae* for *laminae* 2. 2. 2. For the use of *rex* by boys at play = 'a leader' cf. Epist. 1. 1. 59, *pueri ludentes 'rex eris' aiunt 'si recte facies.'*

9. **mutataeque simul togae**] Boys about the age of 14 or 15 ceased to wear the *toga praetexta* and assumed the *toga virilis*. It was done at the Liberalia in March; friends and relatives celebrated the event together. For *Lamia*, see 16.

10. **Cressa nota**] a mark of white chalk. It is said to have been a Thracian custom to count their happy days with white, their unhappy with black pebbles, but the symbolism of 'black and white' for 'bad and good' is too natural to need any special origin.

Cressa] = 'Cretan.' From Crete or the neighbouring island of Cimolus chalk came. For the phrase cf. Catull. 107. 6, *O lucem candidiore nota*. Sat. 2. 3. 246, *creta an carbone notandi*.

12. **morem in Salium**] For the Salii, the leaping or dancing priests of Mars (*a saltu nomina ducta*, Ov. Fast. 3. 38), who had charge of the Ancilia, see Dict. of Ant. They formed a close guild, and, like many other guilds, ended by being principally celebrated for their feasts (see next Ode, l. 3). The 'Luperci' formed another guild of a very similar character.

13. **neu multi**...] 'Nor let Damalis the strong drinker surpass Bassus in the Thracian amystis.' Damalis = *δάμαλις*, *juvenca*, cf. 2. 5. 6. For *Threïcia* cf. 1. 27. 2.

multi meri] is the descriptive genitive used in a somewhat curious manner. Cf. Cic. ad Fam. 9. 26, *hospes non multi cibi sed multi joci*, and 3. 9. 7, *multi Lydia nominis*.

14. **amystis** (from *a* and *μύω*, not to close the lips), 'a drinking without taking breath.' Cf. Eur. Cycl. 417:

ἐδέξατ' ἔσπασέν τ' ἄμυστιν ἐλκύσας.

For a similar convivial practice, cf. the laws of 'sconcing,' known to most Oxford men. In Germany I have frequently seen a game played which consists in drinking flagons of beer at a breath; the winner is he who has his empty flagon down on the table soonest.

15, 16. **rosae, apium, lilium**] materials for garlands. For *breve* cf. 2. 3. 13 n.

17. **omnes in**...] 'All on Damalis will fix their languishing

glances, but Damalis will not be separated from her new love clinging closer than the wanton ivy.'

20. Notice *ambitiosus* used in its primary sense = *qui ambit*. For the metaphor cf. Catullus' exquisite lines, 61. 33,

mentem amore revinciens
ut tenax hedera huc et huc
arborem implicat errans.

ODE XXXVII.

An Ode written on the arrival at Rome of the news of Cleopatra's death, which was brought in the autumn of B.C. 30 by M. Tullius Cicero, the son of the orator. No mention is made of the death of M. Antonius, because the defeat of a Roman citizen earned no triumph, cf. 3. 8. 18 n.

The Ode seems to bear traces of having been written hastily in a moment of enthusiasm. Its vigour and power are undeniable, but in his more finished Odes Horace would hardly have admitted such lines as 5 and 14.

For the bitter Roman hatred of Cleopatra see Propertius 4. 11 (Paley's edition); for the battle of Actium Propertius 5. 6, and Hor. Ep. 9, and Virg. Aen. 8. 675. These passages are all of the utmost interest but are too long to quote.

1. **nunc est bibendum**...] This commencement is copied from Alcaeus, νῦν χρὴ μεθύσθην καὶ τινα πρὸς βίαν
πίνην ἐπειδὴ κάτθανε Μύρσιλος.

The general meaning of this stanza is 'Now drinking, now dancing, now public thanksgiving are fitting.' Horace expresses the idea of fitness in the first place by a gerund, in the second by a gerundive, in the third (probably for mere variety's sake) by the idiomatic phrase ''twere time' (i.e. 'if we were wise' or the like). The first *nunc* goes with *bibendum* ('now for a drink'), the second with *pulsanda*, and the third with *ornare*.

For *tempus erat* cf. Martial's biting epigram, 4. 33,

Plena laboratis habeas cum scrinia chartis,
Emittis quare, Sosibiane, nihil?
'*Edent heredes*' *inquis* '*mea carmina.*' *Quando?*
Tempus erat jam te, Sosibiane, legi.

where in the fourth line *jam* clearly goes with the inf. and is strikingly emphatic, while *tempus erat* is simply equivalent to 'it is right' or 'fitting'—'we ought to be reading you *now*.'

All editors join the first *nunc* with *est* ('now is the time to drink') and are consequently obliged to join the third with *tempus erat*, but *nunc erat* thus following *nunc est* and bearing the same sense is extremely ugly. Wickham compares the imperf. with the use of ἦν ἄρα (see 1. 27. 19 n.) 'now was (as we thought all along and now proves to be the case) the time': Orelli says that *tempus erat* is = 'it was long since time,' 'however soon we begin it cannot be too early'; but this takes no account of *nunc*.

2. **Saliaribus**] See last Ode l. 12. For the luxury of priestly feasts cf. too 2. 14. 28, *mero Pontificum potiore cenis*.

5. **depromere**] Some say that the *de* indicates 'down,' the *apotheca* or store-room for the wine being in the upper part of the house, where the wine mellowed more quickly, but *depromere* is generally used merely in the sense of 'to bring forth' or 'out.'

5, 6. **Caecubum avitis**] The wine is choice and old.

6. **Capitolio**] The very sign and pledge of Rome's greatness, cf. 3. 3. 42, *stet Capitolium fulgens*. Orelli quotes Lucan 10. 62,

Terruit illa suo, si fas, Capitolia sistro.

6, 7. **Capitolio regina**] Notice the juxtaposition of these words *invidiae causâ*. The Romans abhorred the word *rex*, how much more *regina*, and in connection with their national temple!

7. **dementes ruinas**] 'mad ruin,' i.e. the ruin she hoped for in her madness. Hypallage, cf. 3. 1. 42 n.

9. **contaminato**...] 'With her filthy herd of men hideous with disease, mad enough to hope for anything and intoxicated with good fortune.'

The reference is to her Oriental eunuch slaves: they are called *viri* in bitter irony. *Impotens* is the Gk. ἀκρατής, which is the opposite of ἐγκρατής = one who has command over himself. The word is well applied to an Eastern sovereign in whom the possession of uncontrolled power had raised uncontrollable and impossible desires. For the epexegetic inf. *sperare*, and also *tractare* l. 27, and *deduci* l. 31, cf. 1. 3. 25 n.

13. **vix una sospes...**] Cleopatra's fleet really got away: that of Antony consisting of 300 vessels was almost wholly destroyed.

14. **lymphatam**] 'delirious,' 'distraught.' This curious word is said to be equivalent to *νυμφόληπτος* = nymph-caught, *lympha* and *nympha* being identical, and the nymphs having the power of causing madness.

15. **veros**] Opposed to the imaginary fears of delirium.

17. **adurgens**] Octavian did not follow Cleopatra until the next year, but the poet for dramatic effect represents the whole series of actions as absolutely continuous. For *accipiter... columbas* cf. Il. 22. 139, *ἠύτε κίρκος...οἰμησε μετὰ τρήρωνα πελείαν.*

20. **Haemonia** = Thessaly, so called from Haemon, father of Thessalus.

21. **fatale monstrum**] Horace speaks of Cleopatra as not human, but a hideous and portentous creature sent by destiny (*fatale*) to cause horror and alarm.

Notice *monstrum quae*. The construction is called *πρὸς τὸ σημαινόμενον*. The writer thinks rather of the sense than the grammar: it is a very natural and common license.

quae generosius] 'Who anxious for a nobler end neither shuddered at the sword with womanly fear . . . .' Cf. Shakespeare, Ant. and Cleopatra, Act 5, sc. 2,

> 'Give me my robe, put on my crown: I have
> Immortal longings in me, &c. . . . .'

and Tennyson, Dream of Fair Women,

> 'I died a Queen.'

23, 24. **latentes oras**] Cleopatra had at one time the idea of transporting her fleet into the Red Sea, and flying to some distant shore.

24. **reparavit**] A very difficult word. Its simplest translation is 'to acquire (*parare*) in the place of (*re*),' cf. *reparata*, l. 31. 10. She did not endeavour to acquire with her fleet some hidden distant realm in place of Egypt which she had lost. Beware of the translation 'repaired to.'

27. **ut atrum...**] 'That she might deeply drink (*combibo*) in her body the fatal poison, more fiercely proud when (once) she had resolved to die, grudging, be sure, the fierce Liburnians, the being conducted, a queen no longer, in insulting triumph, woman though she was, not lowly enough for that.'

This fine stanza cannot be translated: the series of nominatives in apposition each with special force in its special place cannot be rendered into English without paraphrasing and sacrificing the forcible brevity of the Latin.

28. **venenum**] i.e. of the asp. For *atrum* = 'deadly' 3. 4. 17, *atris viperis*.

30. **Liburnis**] The Liburni in their light coasting vessels were of the greatest service at Actium. Cf. Epod. 1. 1.

scilicet] (*scire-licet*), 'of course,' 'no doubt.' Her purpose was so clearly shewn that we may assume that none would dare to question it.

31, 32. **superbo triumpho**] She is said frequently to have repeated to Octavian '*οὐ θριαμβεύσομαι.*'

ODE XXXVIII.

The time is autumn (l. 4); the scene represents Horace alone, about to sup, attended by a single slave, whom he bids make the simplest preparations, for they will suffice.

1. **Persicos apparatus**] 'Persian pomp' or 'luxury.' Notice the assonance in *apparatus* here and *allabores* in a parallel position in stanza 2. The *ad* in both words suggests the idea of excess, of something 'added' to what was enough.

2. **philyra**] *φιλύρα*, the lime tree. Its inner bark was used to sew flowers on for chaplets, which were thence called *sutiles*. Cf. Ov. Fast. 5. 335,

> *tempora sutilibus cinguntur tota coronis.*

3. **mitte sectari**] 'Give up anxiously seeking in what spot lingers the last rose of summer.'

mitte] = *omitte*.

5. **nihil**] is peculiar; the negative part goes in sense with *curo*, and the noun part is the acc. after *allabores*. Translate, 'I care not that you anxiously endeavour to add anything to simple myrtle.'

For *curo allabores* cf. the common construction *volo facias*.

5, 6. **allabores sedulus**] Notice that these words go together.

7. **arta**] 'close-leaved,' 'thick.'

BOOK II.

ODE I.

'Pollio, you are writing the history of the recent civil wars, quit therefore, for a while, your other pursuits, poetical oratorical and military. The subject is a stirring one; I can almost picture to myself your vivid description—the din and tumult of Pharsalia, Africa exulting in the outpouring of Roman blood, the whole world witness to our fatal dissensions. But I must break off, the theme is too serious for my sportive muse.'

C. Asinius Pollio (for whose life see the very good account in Smith's Dict.) was like Maecenas a liberal patron of literature, and the friend both of Virgil and Horace (Sat. 1. 10. 85): Horace takes the opportunity of his commencing (v. notes) a history of the civil wars to send him this complimentary ode into which he very cleverly introduces (ll. 9—16) allusions to Pollio's various distinctions.

1. **ex Metello consule**] 'from the consulship of Metellus'; the use of *ex*='from' or 'after' is very common. Q. Caecilius Metellus Celer was consul B.C. 60, the year in which Caesar Pompey and Crassus formed the so-called first Triumvirate, and Pollio had selected that date for commencing the history of that portion of the civil wars which culminated in the establishment of the Empire under Augustus.

2. **belli causas**] e.g. the disaster which befel Crassus at Carrhae (B.C. 53), and the death of Julia the daughter of Caesar and wife of Pompeius, which broke the last link between them (B. C. 54).

vitia] either 'crimes,' i. e. acts of cruelty, or, which is more probable, 'faults,' i. e. in the carrying on of the war.

modos] 'phases,' the various ways in which it was conducted.

3. **ludum Fortunae**] Fortune 'makes sport' of human life (cf. 3. 29. 50, *ludum insolentem ludere pertinax*), and had especially done so in the tragic death of all three triumvirs. For *ludus* cf. 1. 2. 37 n.

graves principum amicitias] A poetical phrase for the triumvirate. *graves*='ruinous,' i.e. to Rome.

5. **uncta cruoribus**] 'stained with streams of blood.' *cruor* (from *caro*) is always used of blood from a wound. The plural is very rare, but cf. Virg. Aen. 4. 687, *atros siccabat veste cruores*, 'she kept endeavouring to staunch the stream of blood which kept bursting out afresh,' where the force of the plural is obvious: here it seems used with reference to the various occasions on which Roman blood had been shed, e.g. at Pharsalia, Thapsus, Philippi.

6. **periculosae plenum opus aleae**] *opus* is in apposition to the whole of the accusatives which have gone before, 'a task full of risk and danger.' Why Pollio's task was so difficult Horace at once explains, for the words *et incedis...* are really an explanation. The historian of disasters which were so recent is compared to a man who after a conflagration incautiously advances among the débris the surface of which alone has cooled, at the risk of being himself burnt, or causing the flame to burst out again.

No doubt the expression *incedis...doloso* is proverbial and *general* (cf. Callim. Ep. 46. 2, *ἔστι πῦρ ὑπὸ τῇ σποδιῇ*, and Propert. 1. 5. 5, *ignotos vestigia, ferre per ignes*), and the explanation given above is adequate, but I have always been convinced that in using it Horace had in mind one of the *special* phenomena of his native land, and I have little hesitation in saying that this is so since finding the following passage in Macaulay, Hist. Eng. c. 6. 'When the historian of this troubled reign (James II.) turns to Ireland, his task becomes peculiarly difficult and delicate. His steps—to borrow the fine image used on a similar occasion by a Roman poet—*are on the thin crust of ashes beneath which the lava is still glowing.*'

7. **tractas**] Notice the present: Pollio's work was only begun (cf. ll. 9—11), 'you are taking in hand,' v. note on l. 21.

9. **paullum**] 'for a short (time),' 'for a while.' *paullum* is the accusative of duration from an obsolete adjective *paullus*, *tempus* being understood, but it is practically used as an adverb.

tragoediae] A Greek word for a Greek thing represented in Latin letters. The Romans imported 'tragedy' from Greece where it was a native development, and they also imported its name (*τραγῳδία*) at the same time, as was also the case with comedy (*κωμῳδία, comoedia*). The fact that the Romans represented *φ* by *oe*, is one among many similar instances which shew that our pronunciation of Latin and Greek is incorrect, for, whereas we pronounce *φ* quite differently from *oe*, it is obvious that the Romans considered that the sound of *oe* reproduced the sound of *φ*. The derivation of *τραγῳδία* is generally supposed to be *τράγος* and *ᾠδή*='the song of the goat,' because a goat was the prize at the Bacchic festivals at which the first rude 'tragedies' were sung or performed.

Virgil also (Ecl. 8. 10) alludes to Pollio's tragedies as *Sola Sophocleo tua carmina digna cothurno*, 'thy poems alone worthy of the buskin (i.e. tragic dignity) of Sophocles.'

11. **ordinaris**]=*ordinaveris*, 'shall have set in order,' i.e. duly arranged in your history, cf. St Luke 1. 1, 'Forasmuch as many have taken in hand *to set forth in order* (*ἀναταξασθαι*) a declaration of those things....'

grande...cothurno] 'thou shalt resume thy glorious task on the Cecropian buskin,' i.e. you shall resume the writing of those tragedies which are worthy of the dignity of the Athenian stage. *Cecropio*, because at Athens all the great Greek tragedies were produced. *cothurno:* the tragic actors wore high-heeled buskins, like modern ladies, to add to their height and dignity; comic actors wore the low *soccus* or slipper.

13. **insigne praesidium**] in apposition to *Pollio*='O thou illustrious defence.' *maestis reis* alludes to Pollio's skill in forensic eloquence, or, as we might say, 'at the bar,' *consulenti curiae* to his success as a speaker in the senate, as a parliamentary orator—a very different style of eloquence. *consulenti*='deliberating' not 'consulting you,' as it would be absurd to speak of a great body *consulting* one of its members however distinguished. For *curiae*='the senate' cf. 3. 5. 7.

16. **Delmatico triumpho**] In B.C. 39, he had obtained a triumph for defeating the Parthini, an Illyrian people on the borders of Dalmatia.

17. **iam nunc...**] Here Horace suddenly represents himself as reading Pollio's history, in which he knows beforehand events will be so vividly and dramatically portrayed that the reader will imagine himself to be actually seeing and hearing that which is described.

cornuum...lituí] Both these instruments are illustrated in Smith's Dict. of Ant. q. v. *lituí strepunt*='the clarions bray.'

18. **perstringis aures**] A very difficult phrase of which I can find no clear explanation. *Stringere* connected with *στραγγεύω* and 'strangle') means (1) to squeeze tight, (2) to graze or scrape the surface or edge of anything, the two notions being perhaps connected thus: when you draw anything like a bough through a narrow aperture where it is 'squeezed tight,' the effect is to 'strip' or 'scrape' it, cf. *stringere remos*= to strip boughs of their leaves and make them into oars, *stringere gladium*=to draw a sword quickly from its tight-fitting scabbard. *praestringere aciem* is used of the effect of a flash of light which passes quickly over the surface of the eye and dazzles it. So here *perstringere aures* seems used of a loud harsh sound which scrapes or grates upon the ear dulling and deafening it. The word is neglected in dictionaries, and this passage is neglected by the editors.

19. **iam fulgor...voltus**] 'Now the flash of arms scares in (or into) flight the horses and the faces of the horsemen'—a singularly bold but effective sketch of a cavalry rout dashed off by a master hand in half a dozen words.

fugaces is no doubt proleptic; the sudden flash of weapons in front of them frightens the horses so that they take to flight. Cf. Job 39. 22, 23, of the horse,

> 'He mocketh at fear and is not affrighted,
> Neither *turneth he back* from the sword:
> The quiver rattleth against him,
> The *glittering* spear and the shield.'

20. **equos equitumque**] Notice the effect of assonance: so in English 'warrior and war-horse,' and Tennyson, Charge of the Light Brigade, 'While *horse* and *hero* fell.'

equitum voltus. The commentators explain this by reference to a story (Plut. Caes. 45), that at the battle of Pharsalia,

which Horace is thinking of, Caesar ordered his soldiers to strike at the *faces* of the young Roman nobles who formed the cavalry and that they fearful for their beauty turned and fled. The phrase needs no such learned and unnatural explanation. Horace says not 'horsemen,' but 'faces of horsemen,' because he wishes to bring vividly before our minds the one point which remained most clearly stamped on his recollection in the similar rout at Philippi, the pale panic-struck faces of men flying for their lives: it is a brilliant dramatic touch, not a recondite allusion to an obscure story.

21. **audire magnos...**] *audire* which governs both *duces* and *cuncta subacta* can by itself mean either 'to hear' or to 'hear of,' with *cuncta subacta* it can only mean the latter, and there is consequently a strong presumption that it is to be taken in the same way with *duces*. 'I seem to hear of mighty generals begrimed with the glorious dust of battle and of a whole world subdued &c.' i.e. I seem in imagination already to hear the reading or recitation of your history of these events. Nowadays we should expect 'already I seem to be *reading* your description...,' but it is to be borne in mind that before the invention of printing public reading or recitation was one of the best possible methods of making known a new work (cf. the story of Thucydides hearing Herodotus recite his history at Olympia, and for the practice of recitation, Juv. Sat. 1. 1, and Mayor's exhaustive note). *Sordidos* is to be taken predicatively being thus strictly parallel to *subacta*.

Orelli prefers to take *audire* in two senses, and translates 'I seem, so vivid is your writing, to hear great generals,' i.e. haranguing their troops or the like, but to my mind this double use of *audire* in two such distinct senses is absolutely impossible, and I know no parallel case. Moreover, if the grammatical difficulty be avoided, the addition of the phrase *non indecoro pulvere sordidos* precludes Orelli's interpretation as a matter of taste; it is quite correct to say 'I seem to hear of great leaders begrimed with the dust of battle,' but it is as absurd to say 'I hear great leaders begrimed &c.,' as it would be to say 'I heard Mr Gladstone in evening dress.'

23. **cuncta terrarum**] 'all things in the world'—a variety of the possessive genitive. The construction must not be confounded with our inaccurate phrase 'all of,' or 'the whole of,' in which a partitive genitive is used even where an entire thing is referred to. Cf. 4. 12. 19, *amara curarum* and Tac. Hist. 5. 10, *cuncta camporum*.

24. **atrocem animum Catonis**] 'Cato's stubborn soul,' cf. 1. 12. 35 n.

25. **Iuno...**] The transition is natural and easy from the death of Cato to the thought how amply Carthage and Jugurtha had been avenged for all they had suffered at the hands of Rome by the sight of Roman carnage. Juno was the tutelary deity of Carthage, cf. Virg. Aen. 1. 15,

quam (i.e. Carthage) *Juno fertur terris magis omnibus unam*
posthabita coluisse Samo; hic illius arma,
hic currus fuit,.....

The construction is *Juno* (1st subject) *et deorum quisquis...tellure* (pronominal clause serving as a 2nd subject) *rettulit* (main verb, in the singular though there are two subjects cf. 2. 13. 38 n.), *victorum nepotes* (direct object of *rettulit*) *inferias* (in apposition to *nepotes*=as an offering at his tomb) *Jugurthae* (dative of remoter object).

26. **cesserat**] The gods were supposed to quit doomed cities. Cf. Virg. Aen. 2. 351, *Excessere omnes adytis arisque relictis | Di*, and the account of Josephus (Bell. Jud. 6. 5. 3) that immediately before the capture of Jerusalem by Titus the gates of the temple had burst open of themselves, and that a voice more than human had been heard exclaiming 'Let us go hence' (*μεταβαίνωμεν ἐντεῦθεν*), a story also referred to by Tac. Hist. 5. 13, *audita major humana vox, Excedere Deos.* Carthage was sacked by P. Scipio Africanus Minor B.C. 146.

impotens] in its simple meaning 'powerless,' i.e. to save.

28. **Iugurthae**] very emphatic by its position. As Plüss remarks, Horace could not better illustrate the 'mockery of fortune' than by describing the great Romans who fell at Thapsus as sacrificed to the manes of Jugurtha!

29. **pinguior**] 'fatter,' i.e. more fertile than it was before. For the phrase cf. Aesch. Persae, 806, where the Persians who fell at Plataea are spoken of as *φίλον πλασμα* (a fattening) *Βοιωτῶν χθονί*, and Virg. Georg. 1. 491, *bis sanguine nostro | Emathiam et latos Haemi pinguescere campos.*

30. **sepulcris**] with *testatur*, 'bears witness by its tombs,'

impia proelia] *pius* expresses the regard due by a child to a parent (cf. *pius Aeneas*), then that due from one relative to another, from one citizen to another. Hence civil wars were strictly *impia*, 'unhallowed,' a violation of the law of nature.

31. **Medis**] i.e. Parthians (cf. 1. 2. 22 and 1. 2. 51 n.), who would naturally rejoice to hear 'the din of the downfall of Italy.'

Hesperiae] 'Western,' i. e. Italian, in contrast with the Eastern empire of the Parthians just referred to. So too 3. 6. 8, where the Parthians are mentioned in the next line, and 3. 5. 38, where it is contrasted with *Graecia* in l. 35. On the other hand 1. 36. 4 *Hesperia* = Spain, Numida being described as returning to Rome from 'the furthest West.' In each case the meaning is clear from the context.

34. **Dauniae**] Daunus was a legendary king of Apulia, but the adjective is applied to the whole of Italy, cf. 4. 6. 27.

35. **non...nostro**] Notice the assonance of these lines and the powerful effect produced by the repetition of the vowel *o*, and the combination *or*. The peculiar rhythm of l. 36 adds to the effect. Before breaking off from his warlike theme Horace seems to desire to shew by the very sound and shape of his verse, how discomposing and dangerous such subjects were liable to become to his gentle muse.

37. **ne retractes**] I somewhat prefer Wickham's method of making this dependent on *quaere* (='lest you resume') to that of Orelli, who makes it a direct prohibition and places a colon after *neniae*.

iocis] i.e. such light themes as e.g. 2. 4.

38. **Ceae munera neniae**] 'a task which belongs to the Cean dirge.' Simonides the lyric poet of Ceos (556—467 B.C.) was especially celebrated for his dirges (*θρῆνοι*) and epitaphs; his epitaph on those who fell at Thermopylae is best known.

40. **leviore plectro**] 'with lighter quill,' i.e. in a style and on a subject that shall be less grave. The opposite phrase is *graviore plectro*, Ovid Met. 10. 150, or *majore plectro*, 4. 2. 33; *plectrum* (*πλῆκτρον*) is 'the striking thing' from *πλήσσω*.

ODE II.

'Gold, Crispus, lacks lustre unless it be used wisely and well; so used it can confer even lasting renown, as it shall do on Proculeius. To hold the desires in subjection is to possess a wider empire than if you were lord of Africa and Europe.

The very tendency to avarice must be eradicated, for, like dropsy, it grows by being indulged. True wisdom denies the name of happy to the greedy tyrant, and hails him alone a king who casts not even a lingering look on piles of gold.'

The Ode is addressed to Caius Salustius Crispus, of whom a full account is given in Tac. Ann. 3. 30. He was the grand-nephew of the historian Sallust, who adopted him, and was one of the intimate friends of Augustus, but, though possessed of great abilities, studiously held aloof from all public offices, preferring, like Maecenas, the real though private influence of a friend to the titular distinction of a magistracy. He died A.D. 20.

1. **nullus**] A somewhat awkward stanza. Horace wishes to say that as gold has no lustre when still in the mine, so Crispus can see no charm in wealth except it is used, but he has partially sacrificed clearness to brevity.

avaris] The earth guards its wealth like a miser. The epithet is added as leading up to the attack on avarice which follows.

2. **lamnae**] *lamina* is any thin piece of metal; the word is here used contemptuously for precious metal in a useless uninteresting shape, a mere piece of silver or gold. For the syncopated form cf. 1. 36. 8 n.

inimice nisi] These words go together. Grammatically they might go with *nullus color est*, but they would give no sense.

3. **nisi...usu**] This phrase has two meanings, one literal the other metaphorical: (1) all metals become dull by disuse, and bright by use; (2) wealth has no brilliancy unless employed.

5. **extento aevo**] does not mean 'through long ages' but 'his span of life being extended beyond the grave,' i.e. Proculeius by his noble deed shall win an immortality of fame, a life beyond life, as is made clear in ll. 7, 8. Cf. too Virg. Aen. 10. 468, *famam extendere factis*.

Proculeius] C. Proculeius Varro Murena was a Roman knight who divided his property between his brothers who had lost their own in the civil wars. One brother was the Licinius, to whom 2. 10 is addressed.

6. **notus animi**] Orelli and Wickham unite in saying that this is put for *notus propter animum*, but they avoid all explanation, and only compare 4. 13. 21, which is clearly not to be so taken, vid. loc. *animi* is a simple gen. of quality: 'Proculeius shall live in fame (*vivet notus*) beyond the span of life, (Proculeius) of fatherly affection for his brothers.' Possibly Prop. 4. 7. 64 *historiae pectora nota suae* is an instance of *notus* with gen.

7. **metuente solvi**] 'on pinions that dread to flag,' or, 'droop.' For the construction cf. Virg. G. 1. 246, *Arctos Oceani metuentes aequore tingi*, also 3. 11. 10, *metuitque tangi*, 4. 5. 20, *culpari metuit* and 1. 15. 27 n. *solvi* (like λύεσθαι) is used of that relaxation of nerve tension which is produced by any cause such as fatigue, sleep, cold, &c. Cf. Virg. Aen. 12. 951, *solvuntur frigore membra*.

9. **latius regnes...**] Note the indefinite use of the 2nd person singular, 'thou' meaning 'any one.' *spiritus* is here used like the Gk. *θυμός* from *θύω* to breathe or blow fiercely (cf. 'typhoon') for the fierce passionate part of our nature. The phrase *avidus spiritus* represents as one complex quality what Plato resolved into two simple ones, *θυμὸς καὶ ἐπιθυμία*, 'passion and lust'; in the subjugation of these two to 'reason' (*νοῦς*) he placed true wisdom or Virtue. Cf. *Virtus* below and v. Phaedrus passim.

I cannot refrain from quoting in general illustration George Eliot's golden lines:

> 'Let thy chief terror be of thine own soul;
> There, 'mid the throng of hurrying desires
> That trample o'er the dead to seize their spoil,
> Lurks vengeance, footless, irresistible
> As exhalations laden with slow death,
> And o'er the fairest troop of captured joys
> Breathes pallid pestilence.'
>
> *Daniel Deronda*, ad in.

10. **quam...uni**] 'than if you were to unite (under your empire) Libya with distant Gades and either Carthaginian were to acknowledge your single sway.' The second clause illustrates and amplifies the first, *jungas* being explained by *serviat uni*, and *uterque Poenus* repeating the idea of Libya and Gades in a new form, referring to the Carthaginian settlements on either side of the straits, in Africa and Spain.

remotis] Cf. 2. 6. 1 n.

13. **crescit indulgens sibi**] 'grows by self-indulgence,' i.e. by indulging the thirst which accompanies it. 'The patient must abstain as much as possible from all drink.' Buchan. *hydrops* = *ὕδρωψ*.

15. **aquosus...**] 'The watery faintness from the pale frame.' Faintness and torpor accompany dropsy, and *albus* describes the pale flabby appearance of the patient.

17. **redditum...Phraaten**] see 1. 26, Int. The family of the Arsacidae to which Phraates belonged had no connection with the Persian dynasty or its founder Cyrus, but for the confusion, see 1. 2. 22 n.

18. **dissidens...**] 'Virtue disagreeing with the mob separates from the ranks of the happy and teaches the people not to use words wrongly.' *Virtus* here stands for the opinion of all those who are wise and virtuous. In his use of *beatus* Horace has in mind not only its strict sense of 'happy' but its popular use as = 'wealthy' (cf. 4. 9. 45); curiously enough the English word 'wealth,' which originally meant 'general well-being,' (as in the Litany 'in all time of our wealth'), has been confined to the special sense of well-being as regards worldly goods and gear.

plebi populum] *plebs* from *pleo* (cf. *complere*, *plenus*) originally meant those who having no civic privileges merely served *to fill up* the state: *populus* on the other hand comprises all members of the state. Here there seems little distinction between the words.

19. **falsis vocibus**] To call a rich man *beatus* was a misuse of the word. It was a similar misuse when the Greeks called the richer citizens *οἱ ἄριστοι*, 'the best.' Cf. Thuc. 3. 82.

21. **regnum...deferens uni...quisquis**] 'by conferring empire on him and him alone whosoever...'

diadema] *διάδημα*, the blue *band* worked with white which went round the turban (*τιάρα*) of the Persian king, 'a diadem,' 'crown,' cf. 1. 34. 14 n.

22. **propriam**] Like *tutum* = 'sure,' 'abiding.' *proprius* is much stronger than *suus* and expresses that which is a permanent possession and not merely hired, borrowed, or held for a season. Horace wishes to express that the reward of virtue is a crown 'that fadeth not away.'

He is very fond of this use of *proprius*, and Sat. 2. 2. 134 and Ep. 2. 2. 170—176 should be compared.

23. **quisquis...acervos**] 'whosoever views huge heaps of treasure (and passes by) without one backward glance.'

ODE III.

'Cultivate, Dellius, a calm and equable frame of mind, neither unduly elated in prosperity nor depressed in adversity. Enjoy the gifts of nature and of wealth: enjoy them, for all must soon be left behind: rich and poor alike we are hastening towards one common end, the bourn from which no traveller returns (*aeternum exilium*).'

All we know of Dellius is that he was nicknamed *Desultor bellorum civilium* from the frequency with which he changed sides during the civil wars, *desultor* being a circus-rider who leaps from the back of one horse to another, while going at full speed.

The Ode is a poetical expression of the Epicurean doctrine 'Live while you live,' deeply touched with its profound sadness, the key-note of the whole being struck in the emphatic *moriture* of l. 4. Compare Eccl. 11. 7, 8, 'Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun: but if a man live many years, and rejoice in them all; yet let him remember the days of darkness; for they shall be many. All that cometh is vanity.'

1. **rebus in arduis**] 'when life's path is steep,' Wickham.

2. **non secus**] 'and equally so.'

3. **insolenti**] 'unusual,' and so 'excessive,' 'extravagant': the epithet is emphatic, it is not all gaiety, but extravagant gaiety, that is to be chastened by the thought of death.

4. **moriture**] The adj. in this striking position gives the reason for the advice that has been given. Cf. 1. 28. 6, *morituro*.

5. **seu...seu...**] These clauses go strictly with *moriture*, 'since you must die all the same whether...or...'

6. **in remoto gramine**] 'on some retired lawn.'

8. **interiore nota Falerni**] 'with an inner brand of Falernian.' *interiore* because the oldest wine would be in the farthest corners of the cellar. *nota* because the *amphorae* were branded with the name of the consuls of the year. Falernian, from the *Falernus ager* in Campania, was a noted vintage of a 'heady,' 'fiery' character, cf. 1. 27. 9, *severi Falerni*, 2. 11. 19, *ardentis F.*, and Juv. 4. 138, *cum pulmo Falerno arderet*, and kept for a long time, 2. 3. 8.

9. **quo...quid**] 'To what purpose else...why...?' i.e. if we are not to enjoy them, why is nature so lavish of her beauties?

There is a well-supported reading *quo* for *quid* which would seem to have had its origin in an idea that this stanza was grammatically connected with the next, and that *quo...quo* merely anticipated *huc* in l. 13. 'Bring hither, boy, to the place where...where...' But as Orelli observes this is very prosaic, and moreover the hiatus in *quo obliquo* and the shortening of *quo* would be a license utterly without parallel in Horace. For *quo*='to what purpose,' cf. Epist. 1. 5. 12, *quo mihi fortunam si non conceditur uti?*

pinus ingens albaque populus] Wickham admirably remarks, 'The double contrast between the slight poplar white in the wind and the gloom of the heavier pine is indicated, after Horace's manner, by one epithet with each of the pair of substantives.'

10. **consociare amant**] 'love to intertwine a hospitable shade.' For the epexegetic inf. here and in l. 12 cf. 1. 15. 27 n.

11. **obliquo**] The channel winds and twists, and so the water in its eagerness to escape (*fugax*) has to hurry and bustle and struggle (*laborat trepidare*) to make its way at all. The six words *obliquo.....rivo* are a perfect specimen of Horace's power of concise, clear and accurate word-painting. For *trepido* see n. on 2. 4. 24.

13. **nimium breves**...] 'The too short-lived flowers of the lovely rose.' For *breves* cf. 1. 36. 16, *breve lilium*, and 2. 14. 24, *brevem dominum*. Notice the pathos of the epithet thus introduced in an ode on the short life of man.

'Gather ye rose-buds while ye may,
Old Time is still a flying;
And this same flower that smiles to-day,
To-morrow will be dying.'

15. **res**] 'circumstances,' 'fortune.' I much prefer some such general rendering to the translation 'property'; the suggestion that he may become poor some day is wholly out of place here.

sororum fila] The fates are represented as three sisters, Clotho (the spinner), Lachesis and Atropos, who sit and spin the thread of each human life: when they sever the thread the man dies. Cf. Milton, Lycidas 75.

> 'Comes the blind fury with the abhorred shears
> And slits the thinspun life.'

17. **cedes coemptis saltibus**] 'You add farm to farm but will quit them.' It is impossible to express the force of *coemptis* except by paraphrase. *saltus* are glades or stretches of pasture surrounded by woods and hills such as covered Calabria and Lucania.

domo] *domus* is used specially of a town mansion, *villa* of a country seat.

18. **flavus**] The stock epithet for the Tiber, cf. 1. 2. 13, *flavum Tiberim*. It was so called because of the quantity of sand it carries down.

lavit] Horace does not use the form *lavare* in the Odes.

21. **divesne...**] The construction is *nil interest divesne (sis)...an...moreris*—'it makes no difference whether you are rich or.....lodge under the canopy of heaven,' and then in apposition to *dives* and *pauper*, and reserved till last for emphasis, *victima ..Orci...*'seeing that you are a victim of the unpitying grave.'

I have inserted the words 'seeing that you are' before 'victim' in translation for the sake of clearness, though to insert explanatory words is generally a sign of mistranslation; but in constructions like this one Latin suffers from not possessing a present participle of the verb 'to be,' and is compelled to make clear the way a word is to be taken by assigning it a very marked position, as here: in English it is impossible to do so naturally. In Greek after *victima* we should have ὢν or ὢν ὁμως, cf. 3. 16. 30 and 4. 1. 6 n.

Inachus was a mythical king of Argos; he here typifies remote antiquity and lofty lineage.

23. **sub divo**] 'beneath the open sky'=*sub Jove*, 1. 1. 25 n. So too 1. 18. 13, *sub divum*, 'into the open air,' 'into the light.' The phrase is archaic.

moreris] *commorari* is the more usual word for staying in a place for a time, e.g. at an inn, but I think *morari* is here used in a similar sense: life is represented as a merely temporary sojourn.

25. **cogimur**] *cogo*, from *coago*='to drive together.' Horace has probably the same idea in his mind as in 1. 24. 18 (*nigro compulerit gregi*) of the dead being collected like a flock of sheep.

26. **versatur sors exitura**] The ancient method of drawing lots was by writing the names on pebbles, which were then cast into an urn which was shaken about (*versatur*) until one lot leapt out (*exire*). Hence in Gk. πάλος (a lot), from πάλλω 'to shake.' So 3. 1. 16, *omne capax movet urna nomen*.

serius ocius] 'sooner or later.'

28. **cumbae**] i.e. the well-known bark of Charon, described in Virg. Aen. 6. 410—415, and cf. Prop. 3. 18. 24, *scandenda est torvi publica cumba senis*.

ODE IV.

'Lest you be ashamed, Xanthias, of being in love with a slave-girl, let me tell you many a great hero has done the same,—Achilles, Ajax, Agamemnon. And then who knows but your auburn-haired Phyllis may have been a princess once? Be sure there was nothing disreputable about the mother of such a paragon, such a —— nay, you may let me praise her without suspicion; I am close on forty.'

The Ode is of course satirical throughout, and the style mock-heroic: Xanthias Phoceus is a *nom-de-plume*, and as he usually does in such cases, Horace selects a Greek name (Φωκεύς=inhabitant of Phocis), cf. 2. 5. 20, *Cnidiusve Gyges*, and 3. 12. 6, *Liparaei nitor Hebri*.

1. **ne sit**] It is more usual when *ne* is used in prohibitions to employ the perfect subj. (cf. 1. 11. 1, *ne quaesieris*), and it is therefore better here to take it='lest,' cf. 4. 9. 1.

sit tibi pudori] *pudori* is 'Dat. of the Purpose, which is usually found with a second Dat. of the Recipient, cf. *odio esse alteri, emolumento esse alicui*, &c.' Pub. School Gram. § 129.

2. **Xanthia**] Ξανθία, voc. 1st Decl.

insolentem] 'arrogant though he was.' For the character of Achilles cf. A. P. 122,

impiger, iracundus, inexorabilis, acer,
jura neget sibi nata, nihil non arroget armis.

For Achilles and Briseis see Class. Dict.

4. **movit...movit**] Cf. 1. 2. 4 n.

5. **Telamone natum**] The words are added to distinguish him from the other Ajax, the son of Oïleus, for whom cf. 1. 15. 18.

6. **captivae dominum**] The antithesis is made clearer by the juxtaposition of the antithetical words. In a non-inflecting language, such as English, the order of the words in a sentence being of necessity more simple for the sake of clearness, it is comparatively rarely that this placing contrasted words side by side can be effected. Other instances are 1. 6. 9, *tenues grandia*, 1. 13. 14, *dulcia barbare*, 1. 15. 2, *perfidus hospitam*, 1. 20. 10, *arduis pronos*, 1. 37. 6, *Capitolio regina*, 3. 5. 9, *Medo Marsus*, 4. 4. 31, *imbellem feroces | progenerant aquilae columbam.*

Tecmessae] Τέκμησσα. 'Before *gm, gn*, a vowel seems always to have become long by nature, as *tēgmen, āgnus*. In genuine Latin words not compounded the other mutes do not precede *m, n*. Thus the older writers, such as Plautus, wrote *dracūma* (δραχμή),...*cucīnus* (κύκνος),...*Tecūmessa*. The learned poets, copying the Greeks, did not object to *cycnus, Tĕcmessa*, &c.' Public School Lat. Gram. § 218.

7. **arsit...virgine rapta**] 'was fired with love for a captive maiden,' i. e. Cassandra. For construction of *virgine*, cf. 3. 9. 5 n.

9. **barbarae...**] This stanza amplifies the idea of *medio in triumpho*, and by dwelling on the details of Agamemnon's victory brings out more forcibly the contrast with his own subjugation by one of his own prisoners. The word βάρβαρος was applied by the Greeks to all foreigners: it is an imitative word signifying a person who *jabbers* or talks what is unintelligible, and originally only signified 'not Greek,' but subsequently, as the Greeks began to surpass their neighbours in civilisation, the secondary sense of 'uncivilised' which we attach to our word 'barbarous' began to accompany it.

10. **Thessalo victore**] abl. abs. The 'conqueror' is Achilles who led the Myrmĭdŏnes from Thessaly.

ademptus Hector] 'the loss of Hector.' The Latin idiom has a considerable dislike to verbal nouns, and substitutes for a verbal noun followed by a genitive (e.g. *ademptio Hectoris*), a simple noun and a past participle passive in apposition (e.g. *ademptus Hector*). Cf. the phrase *ab Urbe condita* 'from the foundation of the city,' *ante Christum natum*, 'before the birth of Christ,' and Livy 21. 1 § 4, *angebant ingentis spiritus virum Sicilia Sardiniaque amissae*, 'the loss of Sicily and Sardinia.'

In *ademptus* from *adimo*, the *p* is added between *m* and *t* as an 'auxiliary consonant' to make the word more easy of pronunciation. It is almost impossible to pronounce *adem-tus* several times without slipping in a *p* sound. In this and similar words the spelling with *p* represents rather the actual pronunciation than the correct form of the words. Cf. *sumo sum-p-tum*, and 1. 29. 13, *coemptos*, 2. 5. 14, *dempserit*, 2. 11. 23, *comptum*, 1. 4. 1, *hiemps*.

11. **fessis**] After a ten years' struggle.

leviora tolli] Lit. 'lighter to be destroyed,' i. e. 'an easier prey.' *tolli* is epexegetic, cf. 1. 3. 25 n.

12. **Pergama Grais**] v. note on l. 6. Πέργαμος in the sing. is feminine, in the plural Πέργαμα neuter. Such nouns are called Heteroclite from having a second form of declension (ἑτέρα κλίσις).

13. **nescias an**] is a poetical variation of the common use of *nescio an* in hesitating affirmation, e.g. *nescio an hoc sit maximum* = 'I don't know whether this is not the biggest.'

If Horace had written *nescis an...*, it would mean, 'you don't know whether her parents are not an honour to you.' He however puts this more indirectly and hesitatingly, thereby making the irony more subtle and delicate: 'you could not be sure (were you to examine the question), Xanthias, whether the noble parents of your golden-haired Phyllis do not lend a lustre to their son-in-law.'

Some supply *si* before *nescias* and make ll. 15, 16 the apodosis: 'should you be ignorant...let me assure you her race is royal.' Such an omission of *si* however needs justification, and moreover *si nescis* would be needed.

15. **genus**] nom. case, supply *est*. Wickham says, that it is governed by *maeret*, 'mourns her royal race and the cruelty of her household gods,' but it will be observed that this involves

taking *regium* as a mere attribute and *iniquos* predicatively, which is harsh, and indeed, as Nauck remarks, 'impossible.'

penates] the gods of the stores (*penus*) which were naturally kept in the inmost part of the house; cf. the words *penetralia*, *penitus*, *penetro*.

17. **crede non illam**] Much stronger and more pointed than *ne crede illam*. 'Be sure that she at any rate has not been wooed by you from among the base rabble.' The *non* is placed immediately before *illam* to shew that however possible such a supposition might have been in an ordinary case, in *her* case it is absolutely inadmissible. Notice the effect of *illam* and *tibi* in juxtaposition.

scelesta] Doubtless Xanthias belonged to the ranks of those gilded youths who concisely designate all the rest of the world (*plebs*='those who merely fill up') as 'cads' (*scelesti*). His own phrase is ironically turned upon himself. For the application of epithets implying moral qualities to various classes of society cf. such words as οἱ ἄριστοι, *optimates*, aristocracy, οἱ φαῦλοι, οἱ κακοί, &c. Cf. 2. 2. 19 and note.

21. **teretesque suras**] 'shapely ankles.' *teres*, from *tero*, Gk. τρίβω, 'to rub, polish, finish,' denotes, says Munro (Lucr. 1. 35), 'that the thing to which it is joined is of the proper shape,' e.g. *cervix teres*; *tunica teres*=a tunic of even fineness; *oratio teres*=a style of speaking that is polished and finished.

22. **integer**] from *in* and *tango* (*tetigi*), indicates that which is free from all taint or blemish, or which is complete and whole. 'I praise myself heart-whole...,' cf. 3. 7. 22.

fuge suspicari] sc. *eum*: 'avoid suspecting one whose age has been only too eager to conclude its eighth lustre.' For the inf. cf. 1. 15. 27 n.

23. **octavum claudere lustrum**] Horace was born Dec. 8, B.C. 65, cf. 3. 21. 1, *consule Manlio*. *lustrum* (from *luo*), means the expiatory sacrifice performed by the censors at the end of every fifth year after taking the census; hence *lustrum* is put for 'a space of five years.' The technical phrase *condere lustrum* which was used of the censors is judiciously varied by Horace. See too 4. 1. 6, *circa lustra decem*.

trepidavit] A favourite word with Horace, used, 2. 3. 12, of a stream hurrying down its bed. It expresses eager, excited, quivering (cf. *tremo*) motion, cf. 4. 11. 11. See also 2. 11. 4 n. For *claudere*, cf. 1. 15. 27 n. Verbs expressive

of eager desire naturally take an infinitive after them, cf. *fuge*='be eager to avoid.' Cf. too 2. 11. 4.

The exact value of the two concluding lines in fixing the date of the Ode, of which the commentators made much, I leave the judicious reader to determine, but cf. Dickens, Sketches by Boz, 'Mr Augustus Minns was a bachelor of about forty as *he* said—of about eight and forty as his friends said.'

ODE V.

'Lalage is too young yet for the trials and troubles of love: her delight is still in childish frolics. Why covet the unripe grape? Wait awhile and she will seek you of herself, and be dearer to you than ever was Pholoë, or Chloris, or Gyges.'

1. **ferre iugum valet**] The nom. to *valet* is *Lalage*, or *jurenca* to be extracted from *juvencae* in l. 6. The application of the term *juvenca* to a young girl, though frequent in ancient poetry, is not in accord with modern taste. The metaphor is kept up throughout the first eight lines, and is repeated in ll. 15, 16. Cf. δάμαλις and πόρτις in Gk.

2. **munia comparis aequare**] 'match the labours of a mate or yoke-fellow,' i. e. draw even with one in the plough.

5. **circa est**] lit. 'is around'='is occupied with.' This use of *circa* is very frequent in Quintilian and some post-Augustan writers, but otherwise rare. εἶναι περί τι is very common in Gk.='to be engaged about anything.'

6. **nunc...nunc**] 'at one time.....at another.'

8. **salicto**] from *salix*='a willow, or osier-bed.' *praegestientis* is a very strong word: *gestire* (from *gestus*) 'to use passionate gestures' is in itself a very emphatic word for 'desiring,' and *prae* in the sense of 'exceedingly' makes it more so. Horace wishes to express how she is given up heart and soul to her gambols without one thought of love or anything else.

10. **iam...colore**] 'soon shall you see (*tibi*) autumn marking the clusters with blue, (when she comes) gaily-dressed in brilliant hues.' *lividos* is proleptic. *purpureo* may be either 'brilliant' (cf. 4. 1. 10 n), or 'purple,' though in connection

with *varius* I prefer the former. *lividus* is the colour of bruised flesh or people who are bilious, here the 'bluish-green' of the grape when just turning.

This view, which is Nauck's, takes the words very simply in their natural order—a most important point in considering a debateable passage in the Odes. Otherwise it is necessary to take *distinguet colore* together and render 'many-coloured autumn shall mark the now pale clusters with a purple hue.'

13. **currit...aetas**] 'Her time of life, now so wild, hastens along.' *ferox* keeps up the metaphor of *nondum subacta cervice;* she is still too young to be broken in, wild, untamed.

14. **dempserit, apponet**] The bodily frame naturally increases in strength up to a certain age (say forty or forty-five in a healthy man), after which strength and activity gradually decrease. Hence it is very common to speak of the years up to this period as 'gained' or 'added' (*apponere*), and those which follow as 'lost' or 'subtracted' (*demere*). Cf. A. P. 175,

> *multa ferunt anni venientes commoda secum*
> *multa recedentes adimunt.*

Horace says that the lover (who is possibly himself, and at any rate not young) must consider that each year that passes, though a loss to himself, yet brings ample compensation in the additional charms it confers on Lalage. For the *p* in *dempserit* cf. 2. 4. 10 n.

15. **proterva fronte**] Lalage is again spoken of as a *juvenca*.

17. **dilecta...**] The construction is *dilecta* (*a te, tantum*) *quantum non Pholoë fugax* (*dilecta fuit*), 'beloved as much as was never coquettish Pholoë.'

19. **ut pura.....mari**] 'as the cloudless moon is reflected in the nightly ocean.'

22. **mire...voltu**] 'The difference (i.e. between Gyges and a girl) hard to detect by reason of his flowing locks and half-girlish face would marvellously deceive even shrewd strangers.' *discrimen*='that which makes a distinction,' from *dis* and *cerno*, 'to distinguish' (cf. Gk. *κρίνω*); hence the word is frequently used for a 'critical moment'—a moment which makes all the difference as to the result.

ODE VI.

'O Septimius, thou who wouldest go with me to the world's end, if I live to old age, may Tibur be the dwelling of my declining years. But if (or 'since') the fates cruelly forbid that, then I will seek genial Tarentum. That is an earthly Paradise, thither do I summon thee to my side, there amid poetry and friendship (cf. n. on *vatis amici*) shall my life end, there shall thy tears bedew my funeral urn.'

H. T. Plüss, who calls attention to the depth of feeling which underlies the Ode, suggests that it was written either during severe illness or under the strong expectation of an early death. Could he, says Horace, look forward to old age (*senecta* l. 6.) he would prefer no place to Tibur, but if that may not be, as he hints it may not (*si prohibent* not *prohibeant* or *prohibebunt*), then he calls upon Septimius to accompany him to Tarentum,

> 'For I will see before I die
> The sunny temples of the South.'

Septimius is very possibly the same man to whom Horace gave a letter of introduction to Tiberius, v. Epist. 1. 9.

1. **Gades**] For Cadiz put for the extremity of the universe cf. 2. 2. 11, *remotis Gadibus*. The pillars of Hercules were considered the end of the world, cf. 1. 34. 11, *Atlanteus finis*, and Eur. Hipp. 3, *τέρμονές τ' Ἀτλαντικοί*. So Pind. Nem. 4. 69, *Γαδείρων τὸ πρὸς ζόφον οὐ πέρατον*, 'what lies beyond Gades towards the darkness cannot be traversed.' The Atlantic was totally unexplored and unknown to the ancients, as indeed it remained up to the time of Columbus. Of some islands off the W. coast of Africa they did indeed know, but they were only known as the 'Islands of the Blessed,' 'of the Hesperides,' or by other equally mythical names.

aditure] 'Thou who wouldest go,' i.e. should necessity arise. Cf. 4. 3. 20, *donatura, si libeat* and n.

2. **Cantabrum...luga**] The Cantabri inhabited the N.W. portion of Spain; occupying a mountainous and inaccessible district they maintained that guerilla warfare for which Spain has always been celebrated, and continually harassed the

important settlements on the E. and S. coasts. Augustus went to Spain in person in B.C. 27, and stayed there until B.C. 25, but the final subjugation of the Cantabri was accomplished by his war-minister Agrippa B.C. 19. Livy (27. 12) notices that Spain was the first province entered by the Romans and the last subdued, and the interest taken in the war is shewn by Horace's frequent allusions to it. Cf. 3. 8. 22, *Cantaber sera domitus catena*, 4. 14. 41, *Cantaber non ante domabilis*. So too Virgil, wishing to select a special instance of the mountain robbers who continually threaten the peaceful farmer, selects the Hiberi, Georg. 3. 408, *aut impacatos a tergo horrebis Hiberos*. There is no doubt that the Ode must have been written about the time when Aug. was in Spain, or the allusion here would be unnatural and out of place. But cf. n. on l. 7.

iuga ferre] A metaphor from breaking in oxen, but which also refers to the custom of making a conquered enemy, 'pass under the yoke' (*sub jugum mittere*).

3. **barbaras Syrtes**] The epithet alludes partly to the barbarous character of the inhabitants, partly to the dangerous character of the coast itself. Cf. 1. 22. 5, *Syrtes aestuosas*.

5. **Tibur**] Tivoli; v. Class. Dict., and for a full description Burn's 'Rome and the Campagna.' For the same sentiment with regard to Tibur, cf. 1. 7. 1—21.

Argeo colono] *Argēo* is a representation of 'Αργείῳ in Latin letters, long 'e' answering to 'ει.' Tiburtus, son of Catilus, is said to have come with Evander from Greece. *colono* is what Kennedy calls a 'Recipient Dative, instead of an Ablative of the Agent,' but it is only used after the Past Part. Pass. or after gerundives. Cf. below, *Laconi Phalantho*, and cf. 1. 6. 1 n.

7. **sit modus...**] Martin gives the general sense:

> 'O may it be the final bourn
> To one with war and travel worn.'

The genitives go both with *modus* (='a limit') and with *lassus*, for which latter cf. Virg. Aen. 1. 178 *fessi rerum*, the gen. seeming to be dependent on the sense of 'having had enough of' which the word contains; it is an extension of the use of the Partitive Genitive.

The commentators explain *viarum* of the marches Horace had to go through when he was *tribunus militum* B.C. 42, and

militia of the campaign he then served, and then proceed to raise a difficulty as to how his allusion to that date can be reconciled with his allusion to B.C. 27 in line 2: the difficulty is however entirely of their own creating. Horace is here speaking quite generally of the ordinary labours of life, possibly, of course, thinking of his own, but certainly not specially alluding to them. Anyhow the Ode cannot have been written any time near B.C. 42, for, putting aside the reference to the Cantabri, (1) all the other Odes in the Book were certainly written much later, (2) the whole tone of the Ode represents Horace as no longer very young.

10. **pellitis ovibus Galaesi**] The Galaesus was a river near Tarentum: its rich pastures supported a choice breed of sheep, whose wool was so valuable that they were 'covered with skins' (*pellitae*) to protect it from injury.

11. **regnata Phalantho**] 'ruled over by Phalanthus.' *regnare*='to reign,' an intransitive verb ought not to have a passive, but for convenience sake (and probably to avoid the ambiguous participle of *rego*, *rectus*) the past part. is allowed to be used passively. Cf. Virg. Aen. 6. 794, *regnata Saturno*, and 3. 29. 27, *regnata Cyro*. For the foundation of Tarentum circ. B.C. 700, see Class. Dict. s. v. Phalanthus.

13. **ille...ille** (l. 21) **...ibi** (l. 22)] Notice carefully the guiding words.

14. **angulus terrarum**] 'corner of the world.' *terrarum* is used in exactly the same manner as in the phrase *orbis terrarum*. By the word *angulus* Horace does not so much wish to imply that Tarentum was in a 'corner of the world' as that it was a snug nook for retirement. For the last syllable of *ridet* lengthened, cf. 1. 3. 36 n. *ridet mihi*, lit. 'smiles to me' =takes my fancy.

non Hymetto mella decedunt] 'the honey does not give way before *that of* Hymettus. Neither Latin nor Greek have a use of the pronoun similar to the word 'that' in the above sentence: they are therefore obliged either to say 'the honey does not give way before *the honey* of Hymettus,' or to take a short cut (*compendium*, whence the phrase *comparatio compendiaria* applied to this idiom) and avoid such roundabout method by saying 'the honey does not give way before Hymettus.' So below *baca Venafro*, and Hom. Il. 17. 51, κομαὶ Χαρίτεσσιν ὁμοῖαι, 'locks like *those of* the Graces.' Cf. also 2. 14. 28,

mero...pontificum potiore cenis, and 3. 6. 46, *aetas parentum pejor avis*.

15. **decedere** is used of one who quits the footpath to make way for another, hence='to yield to.' Probably however here, considering the use of the word *certat* immediately after, the notion is rather of a vanquished competitor quitting the arena.

16. **baca**] '*the* berry,' *par excellence*, i. e. the berry of the olive.

18. **Iuppiter**] i. e. the god of the atmosphere, cf. 1. 1. 25 n.

brumas] *bruma=brevima*, i.e. 'the shortest day,' then generally 'winter.'

Aulon] a valley (αὐλών) near Tarentum. For *Falernis* cf. 2. 3. 8.

21. **te mecum**] The two words are side by side, even as the two friends were to be.

ille locus] i.e. the district near Tarentum. The words *et beatae arces* complete and specialize the words *ille locus*, *arces* referring to the hilly character of the district and *beatae* to its fertility.

22. **calentem**] i.e. when the ashes were being removed from the pyre to the urn. It was customary to sprinkle them with perfumes and wine (cf. Virg. Aen. 6. 226), the poet naturally prefers 'the homage' of a tear. Notice *tu* emphatic.

23. **debita**] not 'due by custom,' for custom ordained the sprinkling with perfumes, but 'due to our friendship,'—'the tributary tear.'

24. **vatis amici**] I have little doubt that in the summary at the beginning I have not unduly pressed the meaning of these two most emphatic concluding words, which the commentators seem entirely to neglect. Horace has a double claim (cf. *debita*) on Septimius' tears (1) their long friendship, (2) the fact that that friendship had been hallowed by the presence and favour of the Muses. Theirs had not only been a 'fair companionship,' but they had also 'with singing cheered the way.' (Tennyson, In Mem. c. 22.)

ODE VII.

'Pompeius, with whom I once saw service under Brutus, with whom I have often joined in revelry, who has thus restored you to your civil rights? How I remember being in the rout of Philippi with you, when I ran away so ingloriously and Mercury spirited me away safe home, while you were sucked back into the tempest and tumult of the war! Come offer a sacrifice to Juppiter for your return, and then we will hold a reckless revel beneath the laurels here. On such a day I should scorn to be sober.'

1. **saepe**] i. e. during the two years before the battle of Philippi.

tempus in ultimum deducte] 'Led down into uttermost peril when Brutus was our leader.' There seems a play on words in *deducte...duce*. *tempus* here means 'a special' or 'critical period of time,' the notion of 'peril' attaches to it from the adjective *ultimum*, which implies danger. Cf. Cic. Phil. 5. 17. 46, *tempore summo reipublicae*='at an extreme crisis of the commonwealth.'

2. **Bruto**] M. Brutus, the murderer of Caesar, commanded, along with Cassius, at Philippi (B.C. 42).

3. **redonavit Quiritem**] 'given thee back a full citizen.' After Philippi a large proportion of the republican party were pardoned by Octavian, Horace among them: Pompeius, however, seems still to have remained in arms with the relics of the beaten faction; possibly he joined his namesake, Sex. Pompeius, whose piratical career only ended in B.C. 35. Anyhow he had only just been amnestied.

Quirites signifies a Roman citizen in full possession of his civil rights, or, according to the legal phrase, *capite non deminutus*. Hence in public documents the phrase, *populus Romanus Quiritium*, and among the jurists, *jus Quiritium*. The word was only applied to Roman citizens in a civil capacity, never to soldiers; hence the point of Caesar's beginning a speech to the mutinous 10th legion with the word *Quirites*. The word deserves study in a good dictionary.

5. **sodalium**] used of 'comrades in enjoyment' in connection with the lines which follow.

6. **morantem...fregi**] 'I have often with (the aid of) wine defeated a wearisome day.'

Wickham explains *fregi* of 'breaking the continuity of business hours,' comparing 1. 1. 2, *partem solido demere de die*, but the interpretation seems forced and gives no sense to *morantem*. Orelli simply says *fregi*, *breviorem reddidi*, which

lacks clearness. *Frangere*, however, is very common in the sense of 'to crush,' 'defeat,' 'break the back of,' and so taken it gives admirable sense: the day threatened to be dull, wearisome and tedious, but Horace had a remedy quite strong enough to defeat its threats and make it move along very fast and pleasantly. So Nauck, 'to shorten.'

7. **coronatus...**] lit. 'garlanded as to my locks glistening with Syrian unguent,' i.e. wearing a garland on my locks, &c. *Malobathrum* is a corruption of the Indian name for a plant from which unguent was extracted. It is called 'Syrian' because nearly all Indian products were brought to the sea-coast through Syria, and bought by Roman merchants in Syria, so that all such merchandise is indiscriminately called 'Syrian.' Cf. 2. 11. 16, *Assyriaque nardo*.

9. **Philippos et celerem fugam**] 'Philippi's hurried rout.' A good instance of Hendiadys (*ἓν διὰ δυοῖν*) or the use of two words or phrases simply put side by side, instead of a single complex phrase in which the words qualify each other. Cf. 1. 35. 23, *cicatricum fratrumque*, 'wounds inflicted by brethren,' 3. 4. 4, *fidibus citharaque*, 3. 4. 42, *Titanas immanemque turmam*, Caes. B. G. 4. *solitudinem et silvas*.

10. **sensi**] a favourite word of Horace, meaning 'to feel to one's cost,' 'to feel anything painful.' Cf. 4. 4. 25, *sensere*, of the conquered tribes, 'feeling to their cost' the power of Rome. So 3. 27. 22, *sentiant motus*, of those at sea, 3. 5. 36, *lora sensit iners*.

relicta non bene parmula] Horace always speaks of his short military career as of something he can look back upon as too curiously absurd to be talked of gravely; that he is half jesting is clear here, as Wickham well observes, from the ironical use of the diminutive *parmula*, 'my poor shield.' *non bene* is also used in jest='not over bravely:' in serious writing *non bene* would='most disgracefully,' by litotes, cf. 1. 18. 9 n.

Horace is probably induced to tell this tale against himself by the fact that he is imitating the example of Alcaeus, Archilochus, and Anacreon (v. Orelli ad loc.).

For the disgrace of throwing away the shield cf. the use of the word *ῥίψασπις* and the Spartan mother's advice to her son, 'Return either with your shield or upon it.'

11. **cum...mento**] The description in these lines is of course sober earnest, all the more telling preceded and followed as it is by ironical jesting.

minaces] 'those but late so threatening touched with their chin the disgraceful dust.' The *solum* is called *turpe*, because when they 'bit the dust' they were defeated, and to a certain extent all defeat is disgraceful.

Orelli prefers to take *tetigere mento* as if referring to the abject prostration of suppliants, with their faces in the dust, rather than as an Horatian reproduction of phrases such as *ὀδὰξ λαζόλαρο γαῖαν*, Hom. Il. 2. 418, and *humum semel ore momordit*, Virg. Aen. 10. 349. He quotes a passage of Appian to prove that certain leaders did, after the battle, 'come as suppliants' (*ἱκέται προσήεσαν*) to Antony: but this is really too recondite and unimportant. What Horace wishes to do is not to commemorate the cowardly behaviour of some of his fellow-soldiers after the battle—to do which would be at once unpoetical and ungenerous—but to tell us in five thrilling words how in that fierce fight those 'grim warriors bit the dust.'

13. **sed me**] Wickham well points out the strong opposition to *tecum*. Note too the emphatic position of the two words at the beginning of two stanzas.

Mercurius celer] as the special patron of poets, cf. 1. 10. 1 n.

denso aere] 'In a thick cloud.' So in Hom. *ἠέρι πολλῇ*. *aer* from being constantly opposed to *aether*, the pure upper air (so too in Greek *ἀήρ* and *αἰθήρ*), was frequently used as ='cloud,' 'mist.'

Horace is here satirizing Homer, who represents his divinities as rescuing a defeated hero by this somewhat unfair device whenever convenient, e.g. Il. 3. 380. Orelli's note '*mera est φαντασία*' is hardly more necessary than the 'This is sarcasm' of Artemus Ward.

15. **resorbens**] 'sucking back.' The metaphor is from a shipwreck: the breakers had cast Horace safe upon the shore; a back eddy had sucked his friend back amid 'the raging surf' (*freta aestuosa*), cf. *ἀναροιβδεῖ*, Hom. Od. 12. 105.

17. **ergo**] i.e. since after so many dangers you are safe at home.

obligatam redde] 'duly offer the banquet as you are bound.'

reddo is frequently not 'to give back,' but 'to give what is due,' but in fact the two senses are but one: Pompeius had doubtless bound himself by a vow (*voto se obligare*) to offer a

feast to Jove, and so when he 'duly offered' it, he was but 'giving back' to the god what the god had given him.

obligatam = lit. 'that is bound on you,' i.e. to which you are bound: the word is a technical one with regard to religious obligations, e.g. Cic. Leg. 2. 16. 41, *voti sponsio quia obligamur deo*, cf. too the possible derivation of *religio* from *religare*.

21. **oblivioso...**] Here Horace represents the feast to which he invites his friend as actually realized, and himself as urging on the attendants to their various duties.

oblivioso, 'that brings forgetfulness,' i.e. of care, cf. *Liber, Lyaeus*. It is the *οἶνον λαθικηδέα* of Alcaeus.

levia] Notice the quantity of the *e*, and cf. 1. 2. 38 n. It is the same word as the Greek λεῖος or λειϝος, whereas *lĕvis* = *legvis* the Greek ἐλαχύς.

Massico] From *Mons Massicus* in Campania.

22. **ciboria**] Cups made to imitate the pod of the Egyptian bean; cf. Athen. 11. 54, *τὰ Αἰγύπτια κιβώρια*. Bücheler brilliantly suggests that Septimius had after Philippi joined Antony in Egypt and remained there and that this Egyptian word for a 'goblet' is used designedly.

23. **conchis**] Shells, or vessels made to imitate shells, were used to contain unguents. So Martial, 3. 82. 27, speaks of a *murex aureus* as used for this purpose.

quis...myrto] 'Whose task is it speedily to fashion garlands with pliant parsley or with myrtle?' *propero*, 'to hasten,' is intransitive, but is frequently used transitively in the secondary sense of 'to make hastily,' cf. 2. 13. 26 n.; *deproperare* has the additional meaning of 'completing.' *apium* was used both by the Greeks (e.g. in the garland given as a prize at the Nemean games) and Romans for chaplets, cf. Virg. E. 6. 68, *Floribus atque apio crines ornatus amaro*. For *udo* cf. Theocr. 7. 69, *πολυγνάμπτῳ τε σελίνῳ*, 'with easily bent parsley.'

25. **curatve**] For position of *ve* see 2. 19. 28 n.

quem...bibendi] 'Whom shall Venus declare lord of the revel?' At feasts a president was chosen by lot, see 1. 4. 18.

27. **Edonis**] The Edoni were a Thracian people near the Strymon. The Thracians were notorious for their orgiastic worship of Bacchus or Dionysus. Cf. 1. 27. 1.

28. **furere**] lit. 'to be mad'='to hold furious revel.' So too 3. 19. 18, *insanire*.

ODE VIII.

An Ode to Barine, fair, fickle and forsworn. This Ode has the peculiar interest of being perhaps the only Ode of Horace of which there is an adequate English rendering—that by Sir Charles Sedley (see Selected Translations, by C. W. Cooper).

1. **ulla...unquam**] 'had any punishment, Barine, for faith forsworn ever marred your beauty.' The ancients believed that the gods specially punished perjury by the infliction of some personal disfigurement: the fact that Zeus did not blast the perjured (*ἐπίορκοι*) with his thunder is used as an argument against his existence by the Socrates of Aristophanes, v. Nub. 399. Orelli aptly quotes Ov. Am. 3. 3. 1,

esse deos, i, crede; fidem jurata fefellit:
et facies illi, quae fuit ante, manet.

iuris peierati] *jus* is never used by itself for 'an oath,' but from the analogy of its use in the word *jusjurandum*, Horace has invented this phrase, which is at once so clear and effective that it is a distinct addition to the Latin language. For the oxymoron, cf. 3. 11. 35 n.

3. **nigro uno**] Both these adjectives go with both *dente* and *ungui*; *uno* is emphatic, *one single*.

5. **crederem**] Notice the marked contrast between the long protasis, and the emphatic monosyllabic apodosis. Had I, he means to say, one atom of hope that you might possibly keep your word, then I would, spite of everything, then and there, unreasonably and unhesitatingly believe.

tu] emphatic.

obligasti] See note on 2. 7. 17. *simul*=*simul ac*, 'as soon as.'

6. **caput**] It was customary to 'swear by the head' (cf. St Matt. 5. 36), i.e. invoking a curse on the head if the oath were broken: hence Horace's selection of the word here. But he is not uninfluenced by the recollection how very charming was that same 'perjured head,' 'wreathed' though it was 'with broken vows' (*votis obligatum*).

enitescis...cura] 'you shine forth in still more radiant beauty, and advance the cynosure of all our youth.'

enitescis and *prodis* are admirably used of Barine's soft and dazzling beauty as she appears: they are words that might be used of the rising moon as she 'unveils her peerless light,' in fact they almost suggest the comparison.

9. **expedit**] very emphatic. Not only does perjury do you no harm but it absolutely 'suits you'!

10. **fallere**] 'to deceive,' or 'cheat,' i.e. 'to swear falsely by.' Cf. Virg. Aen. 6. 324, *Di cujus jurare timent et fallere numen.* Cf. too the common phrase *fidem fallere* = 'to break a pledge.'

et toto...carentes] Notice how Horace heaps together words of weight and solemnity to express the awfulness of the oaths Barine had broken.

13. **hoc**] i.e. the fact of your perjury. Notice the climax of thought, not only does Barine not suffer for her perjury, but it absolutely does her good, nay the deities even smile approbation of it.

inquam] Just as we insert 'I assure you' parenthetically when we think what we are saying may appear incredible.

15. **ardentes**] burning arrows were frequently used in war: Cupid's are so called, because where they hit they kindle 'the fire' of love. Cupid sharpening his arrows is a favourite subject on antique gems.

17. **adde, quod**] = *accedit quod*, though somewhat more poetical; 'then too there is the fact that.' This seems better than to make *Barine* the vocative to be understood with *adde*. For the phrase see Dict. s. v. *addo*.

pubes crescit, servitus crescit] Notice how Horace by simply putting these two statements side by side expresses the completeness of Barine's empire: to say 'new youths are growing up,' is identical with saying 'you have new slaves growing up,' the two phrases are interchangeable.

21. **te...**] Barine was the dread of three classes, timid mothers, thrifty fathers, and anxious brides.

For *juvencis* see Intr. to 2. 5. It is used here half satirically where you might expect such a word as 'darling.'

23. **tua aura**] 'the breath of your love,' or perhaps 'the effulgence of thy beauty,' cf. *enitescis* and Virg. Aen. 6. 204, *auri per ramos aura refulsit.*

ODE IX.

'Rain, storm, frost do not last for ever, but your grief, Valgius, for Mystes seems eternal. And yet, bethink you, even Nestor ceased to lament his son, nor did his sisters bewail Troilus for ever. Cease then these womanly tears, and let us find relief for our private sorrows in singing of the glorious exploits of Augustus.'

The date of the Ode has been considered doubtful, though it would seem sufficiently fixed by the accurate language of the concluding stanzas. Wickham says, 'it is impossible in these poetical references to Augustus' exploits to disentangle anticipation from history, or the hyperbolical dress of historical fact': but though this may be true as a general remark, it is totally inapplicable to such definite words as 'the triumphs Augustus Caesar has just won over Armenia and the Parthians,' especially when we know as a fact that Augustus went to the east, B.C. 21, and in B. C. 20 sent an expedition into Armenia under Tiberius and recovered from the Parthians the standards lost by Crassus at Carrhae, receiving the personal submission of Phraates (cf. Epist. 1. 12. 26). Horace when he wrote the last two stanzas obviously had in his mind the lines of Virgil, G. 3. 30,

> *addam urbes Asiae domitas, pulsumque Niphatem,*
> *fidentemque fuga Parthum versisque sagittis*
> *et duo rapta manu diverso ex hoste tropaea.*

Now although Virgil wrote the Georgics B.C. 37—30, there is little doubt that he subsequently revised them, and that these lines were added to them shortly before his death in B.C. 19. Nor need we wonder that Horace reproduces almost the phraseology of Virgil seeing that the Ode is addressed to one who was the common friend of both: let us, he says, forget grief in following Virgil's example, and singing of 'Caesar' and 'Niphates,' and 'the Parthian' and 'trophies.'

C. Valgius Rufus was himself a poet, but is only known to us from his being one of the small poetic circle that gathered round Maecenas. Cf. Sat. 1. 10. 82,

Plotius et Varius, Maecenas Virgiliusque
Valgius et probet haec Octavius.

1. **hispidos**] 'shaggy,' i.e. 'rough,' 'disordered,' representing the effect of continuous wet weather on the fields.

2. **Caspium, Armeniis, Gargani**] Cf. 1. 1. 13.

3. **inaequales**] either 'uneven,' 'gusty,' or 'that make uneven' (cf. *hispidos*), the latter sense being supported by Horace's application of the adjective (Epist. 1. 1. 94) to a bad haircutter, *curatus inaequali tonsore capillos*.

5. **stat**] 'is stiff,' referring to the rigidity of ice. Cf. 1. 9. 3, *geluque flumina constiterint acuto*.

iners] 'lifeless.' So 4. 7. 12, *bruma recurrit iners*. The epithet is used partly with reference to the general notion of torpor and absence of vitality which is always associated with extreme cold, but also because frost stops all outdoor work. Cf. too 1. 22. 17, *pigris campis* of the Arctic regions.

7. **laborant**] 'strain beneath the north winds.' The word refers to the groaning and creaking of the timber as if in pain. Cf. 1. 9. 3, *silvae laborantes*, of the snow-laden branches. Garganus is a mountain in Apulia.

8. **viduantur**] 'are widowed of,' i.e. 'are despoiled of.'

Notice how throughout these two stanzas Horace has selected illustrations from nature which admirably fall in with the idea of grief, 'rain,' 'disorder,' 'storms,' 'lifelessness,' 'winds,' 'groans,' 'desolation.'

9. **tu**] 'But you.' The adversative force is brought out in the Latin by the prominent position of the *tu*.

urges flebilibus modis] 'pursue unwearièdly with mournful measures.'

urgere is a favourite word with Horace. Cf. 2. 10. 2 and 2. 13. 20. It here indicates that Valgius will not let the subject of Mystes' loss go; he is 'continually pursuing' it.

10. **Mysten**] The name is Greek (*μύστης*=initiated). Probably he was a favourite Greek slave (such a one as the

anagnostes or *reader*, whom Cicero laments, ad Att. 1. 12); the name is found in inscriptions applied to slaves.

Vespero] From *Vesperus* the evening star personified, the usual term being *Hesperus*. Both words are identical with the Greek *ἕσπερος*, what is the rough breathing in Greek appearing in Latin as either 'h' or 'v.' The same star when it appears in the morning is called 'Lucifer' and *Φωσφόρος*. Cf. Tennyson, In Mem. c. 120,

'Sweet Hesper-Phosphor, double name
For what is one.'

12. **rapidum**] Here used not as a merely ornate epithet, but in close connection with *fugiente*. Lucifer flies before the Sun when he comes forth as a giant 'to run his course.'

13. **ter aevo functus**] 'who had passed through three generations.' The phrase must not be pressed too closely. *aevum* appears to mean a space of about 30 years, 'a generation.' Men may on the average be said to have children at about the age of 30 (one generation), grandchildren (the second generation) at 60, and great-grand-children (the third generation) at 90. Hence a man of 90 may be fairly said to have passed through three generations. Anyhow Horace is only copying Homer's celebrated description of Nestor, Il. 1. 250,

ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων
Ἐφθίατο.....μετὰ δὲ τριτάτοισιν ἄνασσεν.

14. **Antilochum**] slain by Memnon. *amabilem*='though so loveable,' so below *impubem*='though cut off in the flower of his youth.'

16. **Troilon**] slain by Achilles. Virg. Aen. 1. 475 speaks of him as

infelix puer atque impar congressus Achilli.

Phrygiae sorores] i.e. Cassandra, Polyxena, &c. 'Phrygian' is put for 'Trojan.' The historical Phrygia would not include Troy.

17. **semper**] Notice the emphatic position. Horace has been dwelling all through not on the folly of sorrow but of ceaseless sorrow. Cf. *semper*, l. 1; *usque*, l. 4; *menses per omnes*, l. 6; *semper*, l. 9; *omnes*, l. 14; *semper*, l. 17; *tandem*, l. 18.

desine mollium querellarum] 'cease these womanly laments.' *Desine* is allowed to take a genitive on the analogy of

Greek words, such as λήγειν, παύεσθαι, &c. Kennedy calls it 'akin to the partitive genitive' (Pub. Sch. Gram. § 135). Cf. 4. 9. 36 n.

The rule for the spelling of words like *querella* is, that if the antepenultimate is short, the 'l' is doubled; if long, left single; so *loquella*, but *suadela*, *tutela*, see Munro, Lucr. 1. 39 n.

19. **tropaea**] See Introduction. *Tropaeum* = τροπαῖον, a memorial set up by the victors at the spot where the enemy's line was broken or turned back (τρέπω).

20. **rigidum Niphaten**] 'frozen Niphates,' a mountain of Armenia. Later writers speak of it as a river, probably from its connection here with *Medum flumen* and the epithet *pulsus* applied to it by Virgil.

21. **Medumque flumen...vertices**] Notice the change of construction to the accusative and infinitive; 'and that the Persian stream (i.e. the Euphrates)...rolls its eddying waves less proudly and the Geloni within fixed limits career over their narrowed plains.'

For *Medus* referring to the Parthians see n. on 2. 1. 31. The same event is alluded to by Virgil in similar terms, Aen. 8. 726, *Euphrates ibat jam mollior undis*, and G. 4. 560, *Caesar dum magnus ad altum | fulminat Euphraten bello.*

For the phrase *minores volvere vertices* cf. R. C. Trench, The Alma:

> 'Alma, roll thy waters proudly,
> Proudly roll them to the sea.'

23. **Gelonos**] The Geloni were a nomad tribe of Scythians who, like the modern Cossacks, roamed over the wide steppes (*campis*) by the Tanais or Don, and doubtless made frequent raids on horseback (*equitare*) into Roman territory. Cf. 3. 8. 23, 24.

ODE X.

An Ode to Licinius on the virtue of moderation, as the true lesson to be derived from philosophy and experience (see n. on line 5). It is too simple to need an epitome.

Licinius Murena, afterwards called A. Terentius Varro Murena, was the brother of the Proculeius of 2. 2. 16, and of

Terentia, wife of Maecenas. According to a statement of Dion Cassius 54. 3 (ἀκράτῳ καὶ κατακορεῖ παρρησίᾳ πρὸς πάντας ὁμοίως ἐχρῆτο, 'he employed an intemperate and nauseous freedom of speech to all without distinction'), he must have been singularly wanting in the virtue which Horace, perhaps designedly, here selected for praise. Anyhow he joined Fannius Caepio in a conspiracy against Augustus B.C. 22, and was put to death. Cf. too 3. 19. 11.

1. **rectius**] The adj. *rectus* is used by the writers on moral philosophy as almost synonymous with *honestus*, to indicate 'that which is in accordance with the moral standard' (*regula*, from *rego*), 'what is morally right.' *Rectum* is used as a noun in Latin as a translation of the Stoic word κατόρθωμα = 'a morally right act performed with a knowledge that it is so': for instances, see Dict. s. v.

The whole Ode is a good instance of Horace's happy power of combining the lessons of philosophy with those of practical common-sense and experience. For other philosophical terms in it cf. *auream mediocritatem*, *sobrius*, *bene praeparatum pectus* and *sapienter*.

altum urgendo] For *urgere* cf. n. on 2. 9. 9: 'by ever strenuously making for the deep (i.e. open) sea.'

3. **nimium...iniquum**] 'by too closely hugging the dangerous shore.' To keep too close in shore involves risks from breakers, rocks, &c. The excess of caution or boldness is equally unwise. Cf. n. on next line.

5. **auream mediocritatem**] 'the golden mean.' The term 'golden' is used exactly as we talk of 'a golden rule.' Cf. too for this metaphorical use the phrase *aurea aetas*, and 1. 5. 9, *qui nunc te fruitur credulus aurea.*

mediocritas is an attempt of Horace to reproduce in Latin, unadapted though it is for the expression of philosophic terms (cf. Lucr. 1. 136—139 and Munro, ad l.), the Gk. τὸ μέσον, τὸ μέτριον.

From observation of the advantages of moderation had sprung up such proverbial sayings as that which was inscribed over the temple of Delphi, Μηδὲν ἄγαν, 'nothing in excess'; but it was Aristotle who first embodied the general idea into a philosophic conception, and made it the first principle of a system of moral philosophy. He shewed exhaustively that all

the virtues, courage (cf. stanza 1), temperance (cf. stanza 2), &c., are 'mean states' lying between two extremes, which are 'vicious states,' one erring on the side of excess, the other of deficiency, e.g. 'courage' is the 'mean' or virtuous state, lying between excess of courage, i.e. recklessness, on one side, and deficiency of courage, i.e. cowardice, on the other. V. Arist. Ethics 2. 7 and Essay IV. in Sir Alexander Grant's ed.

mediocritas is defined by Cic. de Off. 1. 25 as *illa mediocritas, quae est inter nimium et parum.*

6. **diligit tutus**] 'guards himself by choosing.' Orelli and others place a comma after *diligit*, but Nauck points out that the natural division of the verse is against this, and also that it destroys the careful and rhythmical balance of the two clauses

caret obsoleti sordibus tecti,
caret invidenda sobrius aula.

caret...] 'avoids the squalor of a tumble-down dwelling, avoids too in his temperance the envy that a palace excites.' As in stanza 1 Horace has depicted courage as a mean between two extremes, so here he depicts 'temperance' as a mean equally removed from (*caret...caret*) squalor and extravagance. The term *sobrius* is undoubtedly used with reference to the Greek σώφρων, with which it is probably identical, and which is the term used by Aristotle to indicate the man who is 'temperate in all things,' as opposed to the man who indulges himself without restraint (ἀκόλαστος); Aristotle adds that this particular virtue has not two opposites, 'as men who are inclined to take too little pleasure do not exist,'—an observation which, had he lived to see the development of the so-called virtues of Stoicism and asceticism, he would have been able to modify.

For *invidendus* = 'that is to be envied,' cf. 3. 1. 45, *invidendis postibus*. For the sense cf. Prov. 30. 8, 'give me neither poverty nor riches.'

9. **saepius**] 'more frequently,' i.e. than smaller pines. The point of the stanza will be at once made clear by noticing that the emphatic words are *ingens, celsae* and *summos*.

13. **infestis, secundis**] Datives. 'Hopes for adversity, fears for prosperity, the opposite lot'; cf. Sall. Cat. 40, 2, 3, *quem exitum tantis malis sperarunt.* So Nauck. Others make them abl. absolutes: 'things being adverse,' 'prosperous,' but an abl. abs. construction contained in a single word seems very strange: *rebus angustis*, l. 21 on the other hand is perfectly simple.

metuit] Used not of cowardly fear, but of a just and reasonable fear, which begets prudence, temperance, and the like.

14. **bene praeparatum**] i.e. by the precepts of philosophy. So Seneca de Vita Beata 8, *sapiens in utrumque paratus artifex vitae.* Horace is here inculcating a virtue for which we have no special name, but which is equally removed from foolish over-confidence and unreasonable despondency.

15. **informes**] So Virg., Georg. 3. 354, speaks of Scythia as *aggeribus niveis informis*, 'ugly' or 'shapeless with heaps of snow.'

16. **Iuppiter**] cf. 2. 6. 18 n. and for the thought Theoc. 4. 41,

θαρσεῖν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.
ἐλπίδες ἐν ζωοῖσιν, ἀνέλπιστοι δὲ θανόντες.
χὠ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὗει.

idem] 'but yet he also.' *idem* gets this adversative sense, because it heightens and intensifies the contrast when you say that two opposite actions are done by the *same* person. Cf. 1. 22, and 2. 19. 28, 3. 4. 68.

17. **si male nunc**] i.e. *si male est nunc*; κακῶς ἔχει. Cf. 3. 16. 43, *bene est.*

olim] 'some day,' see 4. 4. 5 n.

18. **quondam**] Rare in this sense of 'sometimes.' Cf. Virg. Aen. 2. 367.

cithara...musam] 'wakes with the lyre his (previously) silent muse.' For the metaphor in *suscitat*, cf. Gray, Progress of Poesy, 'Awake, Aeolian lyre, awake.'

19. **arcum tendit Apollo**] 'stretches his bow,' i.e. keeps it strung. Cf. 3. 4. 60—65. For Apollo as a destructive deity (? connected with ἀπόλλυμι), see Class. Dict.

21. **rebus angustis**] 'in straitened circumstances.' Abl. absolute.

22. **appare**] 'shew thyself.' *apparere* is here used not in the sense of 'to appear,' as opposed to 'to be in reality,' but as the Gk. φαίνεσθαι is often used = 'to shew or display oneself' in any character.

sapienter idem] 'you will yet if you are wise.' *sapiens* is the technical word used by the Stoics for 'the ideal wise

man,' 'the perfect philosopher,' hence *sapiens* often = 'a philosopher.'

23. **contrahes**] For the metaphor from sailing, cf. stanza 1, 'you will take in,' i. e. make smaller. The Gk. phrase is *ὑποστέλλειν τὰ ἱστία*.

nimium secundo] 'too favourable.' Excessive prosperity was always held by the ancients to be fraught with danger. Cf. the whole plot of Aesch. Agamemnon, and the general belief in 'Nemesis,' and especially our own Litany, 'in all time of our wealth...good Lord, deliver us.'

secundo (from *sequi*) = 'following,' is accurately used of a wind right astern.

ODE XI.

'Cease, Hirpinus, from your cares about wars and wealth: "we need but little here below, nor need that little long." Fading flowers and waning moons warn us against the wearisome uselessness of endless calculations. Come and be happy while you may.'

For the whole tenor of the Ode, cf.

'Live while you live,' the Epicure will say,
'And give to pleasure every fleeting day';
'Live while you live,' the sacred Preacher cries,
'And give to God each moment as it flies.'
Lord, in my life let both united be;
I live to pleasure while I live to Thee.

DODDRIDGE.

1. **Cantaber**] See n. on 2. 6. 2, and for *Scythes* (*Σκύθης*), n. on *Gelonos*, 2. 9. 23, and 3. 8. 23.

2. **Hirpine Quinti**] Nothing is known of him.

quid...cogitet] 'what he plots.' Oblique interrogation dependent on *quaerere*.

Hadria divisus obiecto] These words are remarkable. They can hardly be intended to assign a reason why Hirpinus should be less anxious (as Wickham with others takes them, 'the broad barrier of Hadria is between us'), for as a matter of fact the Scythians were separated from Italy not only by the Adriatic but also by an immense tract of country by no means easy to traverse. It is possible therefore that Horace purposely exaggerates, or adopts Hirpinus' own exaggerated description of the situation. 'Though the Cantabri are eager for war,' he says, 'and the Scythian hordes only separated from us by the barrier of the Adriatic, yet why, even then, be so anxious?'

3. **remittas**] lit. 'to unloose or slacken anything that has been in a state of tension,' here used of relaxing the strain on his mind: 'cease so anxiously to enquire.'

4. **trepides...aevi**] 'worry thyself about the requirements of life that needs but little.' For *trepido* cf. 2. 4. 24 n. and the use of *πτοεῖσθαι*, of nervous, fluttering, excessive anxiety. *in* denotes the aim and end to which that anxiety is directed, and for *usus aevi* cf. Cic. Verr. 2. 4. 5, *usum provinciae supplere*, Livy 26. 43, *quae belli usus poscunt suppeditare*.

For what Epicurus considered necessary, cf. his saying quoted by Diog. 10. 11, 'For myself I can be pleased with bread and water, yet send me a little cheese that when I want to be extravagant I may be'——an admirable satire on our use of the word 'epicure.'

6. **levis**] 'beardless,' 'smooth-faced.' Cf. 1. 2. 38 n. and 4. 6. 28, *levis Agyieu*, 'O ever-youthful Apollo.'

arida canitie] 'wizened hoary age.'

9. **non semper...**] Cf. Hymns Ancient and Modern:

'Yet birds and flowerets round us preach;
All, all the present evil teach
Sufficient for the day.'

11. **aeternis...fatigas**] *consiliis* is governed both by *minorem* and *fatigas*. 'Why do you weary with eternal schemes your mind which is less than (i. e. incapable of dealing with) them?'

aeternis seems used in two senses (1) = 'ceaseless' (2) = 'that are concerned with an infinite future,' as if you were going to live for ever.

13. **platano**] The plane was a favourite tree in pleasure-gardens because of the shelter afforded by its broad-spreading leaves (*πλάτανος*, *πλατύς*), 'the broad-leaved tree'), cf. Plat.

Phaedr. 229 A and 230 B. Ovid, Met. 10. 95, calls it *genialis*, 'made for enjoyment.'

hac] is graphic and vivid.

14. **sic temere**] 'carelessly just as we are.' Cf. Hom. Il. 2. 120, *μὰψ οὕτω*, and Plato, Gorg. 506 D, *οὕτως εἰκῇ*. For the use of *sic*, cf. Ovid, Fast. 1. 421, *sicut erat*, 'just as she was.' The final *e* of *temere* is of doubtful quantity and always elided in poetry.

et rosa...capillos] 'and our gray locks crowned with scented roses.'

16. **Assyriaque nardo**] For *Assyria* cf. n. on *Malabathro Syrio*, 2. 7. 8.

17. **Euius**] Bacchus was so called from the cry *εὐοῖ* used in the Bacchic festivals.

18. **edaces**] 'carking,' 'consuming.' Cf. 1. 18. 4, *mordaces sollicitudines*.

quis puer...] See n. on 2. 7. 23, *puer* = *παῖς*, 'a slave.'

ocius] 'with more than ordinary speed.'

19. **restinguet...Falerni**] For *Falerni* cf. 2. 3. 8 n. Its 'fire' needed to be 'quenched' with 'water from the stream hard by' (*praetereunte lympha*).

21. **quis devium...**] 'Who will lure from her home that coy retiring maiden Lyde?'

22. **dic age...maturet**] 'go, bid her hasten.' *age* is merely used like an interjection and does not affect the construction; *maturet* is dependent on *dic*, it is the subjunctive of Oblique Petition after a verb of commanding or entreating.

23. **in comptum...nodum**] 'Her hair bound back into a neat knot after the fashion of a Laconian maiden.' Anyone who has seen a Greek statue will know the simple elegance with which the Greek women dressed their hair. Horace probably selects the Laconians because of their known simplicity.

incomptum is the reading of many MSS. but gives no satisfactory construction, as it is impossible to take the two accusatives *comas* and *nodum*, both after *religata*, and if *incomtum nodum* be taken with *maturet* the sense is absurd, 'go bid her along with an ivory lyre quickly form a knot'!

Bentley seeing the excellent sense given by the adj. *incomptus* in connection with Horace's hasty summons, boldly proposes to read *incomptam...comam religata nodo*, a reading adopted by Schütz and Keller.

ODE XII.

'You would not, I am sure, Maecenas, desire that I should attempt to tell of the wars of the Romans and the contests of gods and heroes on the peaceful lyre, and besides you yourself will recount Caesar's triumphs better in a prose history. 'Tis my more fitting task to describe the charms of Licymnia—Licymnia one single curl of whom you would not barter for the wealth of Arabia, so powerful are her kisses, her coquetry, and her love.'

Doubtless Horace had been urged by Maecenas to compose an ode or odes on some national theme, some subject in which the deeds of Augustus might be introduced as a climax (for an instance see 2. 1. 6), and this Ode is his apology for refusing to do so—a refusal for which he atones by selecting Licymnia (i. e. Terentia) as a perfect instance of a theme more befitting his Muse.

1. **nolis...tuque...dices**] 'you would be unwilling (i. e. on general grounds of taste, inappropriateness, and the like)...and (there is also a special reason, viz.) you will yourself tell...'

The fact that *nolis* corresponds to *tuque dices* renders it impossible to give it the imperative sense 'Be unwilling' or 'Do not desire,' as in that case *tuque dices* would have to be altered into *nam tu dices*, or something of the sort.

longa ferae bella Numantiae] Both adjectives are emphatic: 'long' wars need an epic poem, 'savage' combats do not suit the lyre. Numantia was taken B. C. 133, by P. Scipio Africanus the younger, after it had been besieged eight years.

2. **dirum Hannibalem**] The best MSS. read *durum*, but I cordially agree with Orelli's preference for *dirum*, the epithet applied to Hannibal, 3. 6. 36, and 4. 4. 42, and which is

singularly appropriate, and, to my mind, necessary here. Two centuries after the invasion of Hannibal there still lived in Italy 'the terror of his name': he was still 'Hannibal the Dread,' with his name that epithet was indissolubly united. How then could Horace, especially here, where he is selecting typical instances of great wars and warriors' names and epithets that were on every tongue, venture on such a parody of *dirus* as to alter it to *durus?* It would be equally pardonable in a modern poet to call Wellington not the 'Great Duke,' but the 'Grand Duke.'

Siculum mare...] Referring to the victories of C. Duilius at Mylae, with the first fleet the Romans ever built, B.C. 260, and to that of Lutatius Catulus at the Aegatian Islands, B.C. 242. Cf. 3. 6. 34.

3. **Poeno purpureum**] The conjunction of these two adjectives is remarkable, considering the notoriety of 'Phoenician purple': it is probably an oversight; if intentional it must be stigmatized as an affectation.

mollibus aptari citharae modis] 'be set to the lyre's gentle measures.' By *aptari citharae modis* Horace expresses the fitting or adjustment of a subject to such metres as may conveniently be sung to the accompaniment of the lyre.

mollibus, so 1. 6. 10, *imbellis lyrae*. Horace in both cases selects the epithet to assist his excuse, not because he wishes to characterize lyric poetry as universally 'unwarlike, mild and gentle.' Admirably adapted no doubt it is for dealing with lighter themes such as love and revelry, but Horace was well aware of its capability to sound a graver note. Cf. next Ode, l. 26, *et te sonantem plenius aureo | Alcaee plectro dura navis | dura fugae mala, dura belli*, and for admirable instances such Odes of his own as e.g. the first six in Book 3, and for his deliberate estimate of the lyric art the dignified self-consciousness of the closing Ode of the same Book.

5. **nimium mero**] 'too indulgent in wine.' Hylaeus was one of the Centaurs; for the battle between the Centaurs and Lapithae, cf. 1. 18. 7 n.

7. **telluris iuvenes**]=γίγαντες 'the Earthborn.' For an account of this attempt, cf. 2. 19. 20—24 and notes.

unde periculum...domus] 'at the danger of whose attack the bright abode of ancient Saturn shook with fear.' *unde*, lit. 'whence,' i.e. 'from whom,' 'at whose hands.' *periculum*

is the direct acc. after *contremuit*, which takes an acc. from the general sense of 'fearing' contained in it: it is strictly intransitive (cf. 2. 13. 26 n.)='to quake or shake with fear,' and as expressing the physical effect of fear is admirably applied to the heavens. For a similar use, cf. Psalm 104. 32, 'The earth shall tremble at the look of him,' 114. 7, 'Tremble thou earth at the presence of the Lord.'

fulgens] because the sky is the abode of light and brightness, cf. 3. 3. 33, *lucidas sedes*='the halls of light,' i.e. heaven.

9. **tuque...**] See n. on l. 1. I entirely dissent from Orelli's view that *tu* here is indefinite, i.e. that 'you'='any one': his objection is based on the general grounds that we know nothing of any such purpose of Maecenas, that it is in itself improbable, and that it is improbable that Horace would refer to it, but on the other hand, considering (1) that the Ode is addressed to Maecenas, (2) that *tu* is from its position eminently emphatic, (3) that the vocative *Maecenas* follows within six words, if *tu* does not refer to Maecenas, language must cease to be an intelligible medium for the conveyance of thought. To assume that Maecenas had at some time such intention is surely not impossible; to assume that 'you will describe, O Maecenas,' means 'some one else will describe, O Maecenas,' is absolutely impossible.

pedestribus historiis] *pedestris* is apparently used by Horace to represent the Gk. πεζὸς λόγος, or πεζῇ λέγειν; Prose keeps along the ground, Poetry soars into the air. The English word 'prose' (from *prorsus*) expresses that which 'goes right on,' as opposed to 'verse' (*versus verto*).

historiis] ἱστορία, 'an enquiry,' then 'a history.' Cf. Herod. 1. 1, ἱστορίης ἀπόδεξις ἥδε, 'this display of the results of my enquiry,' on the other hand Thuc. 1. 1, Θουκυδίδης ξυνέγραψε. In 3. 7. 20, *historias*='stories,' 'legends.'

11. **per vias**] especially up the 'Sacred Way' to the summit of the Capitol. *colla* is used with reference to the chains on their necks, cf. Epod. 7. 7, *intactus aut Britannus ut descenderet | sacra catenatus via*. The allusion is to the triple triumph of Augustus on his return from the East B.C. 29.

13. **me...**] in strong contrast to *tu*.

dominae...Licymniae] 'The Queen of hearts Licymnia.' It is not improbable that under the *nom-de-plume* of Licymnia Horace refers to Terentia the wife of Maecenas. The fact that

the two names are identical in scansion makes this very probable: the Ode would be sent privately with the real name, but be published with the fictitious one substituted. So too Catullus puts *Lesbia* for *Clodia*, Tibullus *Delia* for *Plania*. Moreover the fact that Licymnia (l. 20) takes part in the festival of Diana shews that she must have been a Roman lady. *Domina* (*dominus*='a master of slaves')='one who holds hearts in thrall.'

14. **lucidum fulgentes**] 'brightly sparkling.' For *lucidum*, cf. 1. 22. 23 n.

15. **bene fidum**] 'firmly faithful,' the adverb confirms the force of *fidus*, as *male* would obliterate it (*male fidus*='utterly unfaithful'). Cf. 1. 17. 25 n.

17. **quam nec dedecuit**] 'In whom it has not been unbecoming...'

'Not unbecoming,'='most becoming,' Litotes, cf. 1. 18. 9 n. At the same time the peculiar turn of the expression seems to refer to the fact that *ferre pedem choris*, and *certare joco*, were not usually considered 'accomplishments' in a Roman lady; it needed Licymnia's special tact and grace to excuse them.

ferre pedem choris] 'to move her feet in the dance.' Cf. Virg. Georg. 1. 11, *ferte simul Faunique pedem Dryadesque puellae.*

18. **dare brachia**] i.e. in dancing. *nitidis*='in festal attire.'

20. **Dianae celebris**] 'Diana with her throng of worshippers.'

21. **quae tenuit...**]=*ea, quae tenuit*, an adjectival phrase put for a noun, and parallel to *Mygdonias opes*, both being governed by *permutare*=here 'to take in exchange,' as at 3. 1. 47.

Achaemenes] The legendary ancestor of the Persians. Eastern potentates have always been the accepted types of vast wealth, cf. 1. 29. 1 n.

22. **Mygdonias**] Mygdon was a prince of 'fertile Phrygia' mentioned by Hom. Il. 3. 186.

24. **Arabum**] Cf. 1. 29. 1 n. and Int.

plenas] 'full,' because hitherto unrifled by the Romans.

25. **dum**] This stanza goes closely with the preceding one: 'he would not barter a lock of hair for the whole world, while, i.e. so long as he was under the fascination of her caresses'——what he might do in calmer moments Horace wisely does not say.

26. **aut facili.....occupet**] 'or with yielding sternness refuses the kisses which for all that even more than her suitor she loves to have stolen from her (and) sometimes is herself the first to snatch.'

facili saevitia is an instance of oxymoron. Some MSS. read *occupat* which would then be parallel to *negat*. *occupo* is used like the Greek *φθάνω* followed by a participle—'to anticipate some one in doing something.'

Orelli gives for *occupet φθάνοι ἄν*, and therefore must translate 'would rejoice...would be the first to snatch,' which is to me unintelligible. It gives excellent sense to make the subjunctives dependent on *quae=quamvis ea*—'she refuses the kisses *although* she longs for them, *although* she is herself sometimes the first to snatch them.'

ODE XIII.

An Ode suggested by one of his trees nearly falling on his head. 'Verily I could believe the fellow guilty of any crime who first planted thee, accursed log, that didst nearly crush me to death! Crushed by a falling tree! yes, take all the precautions we may, death ever comes from a quarter we had never guarded against. Narrowly indeed have I escaped a voyage to the world beneath, and an introduction to my lyrical predecessors, who amid the Elysian fields sing their songs of love and war to the listening throng of ghosts, and even cast a spell on Cerberus and teach the damned to forget their tortures.' The same event is also alluded to 2. 17. 22, 3. 4. 27, 3. 8. 8. The subject is treated here with an attractive blending of jest and earnest.

1. **ille...produxit**] The construction is obvious if it be observed that *quicunque primum* (i.e. *quicunque primum te*

posuit) is parenthetical. Wickham well remarks that *ille* is emphatic and that *quicunque primum* has increased force from its parenthetical position 'that wretch (who he was and when it was, I don't know, but this I do know that he) both on.....'

nefasto die] The technical meaning of *nefastus dies* is explained by Ovid, Fast. 1. 47:

ille nefastus erit per quem tria verba silentur:
fastus erit per quem lege licebit agi.

He rightly takes the derivation of the word to be from *ne* 'not,' and *fari* 'to speak,' and explains it as a day on which the magistrate did 'not utter' the three technical words, *do, dico, addico*, which indicated that he was prepared to sit for the administration of the laws; it therefore indicates a day on which for any reason law could not be administered, but as many of these days were 'ill-omened days' (e.g. the anniversary of Cannae) the term *nefastus dies* was gradually used for 'a day of evil omen,' a usage which would be encouraged by the natural tendency to connect the word with *nefas* rather than *ne-fari*. So cf. 2. 1. 35, *nefasti*='guilt,' and see Dict. s. v.

3. **nepotum**] indefinite='posterity.'

5. **illum**] emphatic: cf. n. on l. 1, and cf. *ille*, l. 8. *Et* ='even.'

crediderim] 'I can well believe.' The perfect subjunctive of verbs such as those of 'believing' or 'affirming,' is elegantly used to express a certain modesty or diffidence in expressing a belief or making an affirmation. The Roman writers felt that for fallible men such words as *credo, affirmo, dico*, were not to be used lightly, and loved to modify them in such phrases as *crediderim, pace tuâ dixerim, hoc pro certo affirmaverim*. It is perhaps a pity their example has not been more largely followed.

6. **penetralia...hospitis**] Both words are emphatic: it is not only murder, but the murder of a guest, and it is in the inmost part of the house, the most sacred spot in it, specially under the guardianship of the *Penates*, or 'Gods of the interior.' The horror of the scene is increased by the addition of the epithet *nocturnus*.

8. **venena Colcha**] Some MSS. read *Colchica*, but it seems better to admit an open vowel at the end of one stanza before a vowel at the commencement of the next (although this is objectionable where there is no pause), rather than to admit the very harsh elision which would be necessary if *Colchica* be read. The adjective *Colchus* is analogous in form to such adjectives as *Medus, Maurus, Thynus, Dardanus, Romulus*, cf. 1. 15. 10 n. Poisons are called 'Colchian' because Medea came from Colchis.

11. **caducum**] 'destined to fall': *domini*, 'thy owner,' and therefore the tree must have been on Horace's Sabine farm.

13. **quid quisque...horas**] 'no man has ever been sufficiently guarded, hour by hour, what he personally is to avoid.' *cautum est* is used impersonally, 'it has been guarded by a man,' *quid vitet* is the direct question *quid vitem?* put as a dependent clause; *quisque* is added because each individual carefully selects what he himself should avoid, though the result too often is that while *A* carefully avoids *C*, and *B*, *D*, yet *D* turns out to be what *A*, and *C* what *B* should have avoided, or some unregarded force *E* ruins both alike. Cf. ll. 15—20.

14. **Bosporum**] For the dangers of the Bosporus cf. 3. 4. 30, *insanientem navita Bosporum | tentabo;* at its entrance were the so-called Symplegades or Clashing Rocks. What the 'Carthaginian sailor' is doing in the Bosporus need not much trouble us: Horace merely remembers that in the days when Carthage existed its seamen were bold and venturesome, and he mentions the Bosporus quite vaguely as a type of any dangerous strait; nor does it seem improbable that, although *Poenus* is not equivalent to Tyrian or Phoenician, yet he is influenced in his choice of the word by the knowledge of the early reputation for seamanship of those Phoenicians from whom the *Poeni* or Carthaginians were directly descended.

Thynus (cf. 3. 7. 3) has been suggested as the correct reading: it gives excellent sense in connection with the Bosporus, but is pure conjecture.

16. **caeca**] 'hidden,' 'obscure,' i.e. not obvious.

timet] Notice the last syllable lengthened by ictus. Cf. 1. 3. 36 n. *aliunde:* emphatic, cf. *improvisa*, l. 19.

17. **miles**] Obviously from the next clause, 'the Italian soldier.'

sagittas...Parthi] The soldier fears 'the arrows and swift flight of the Parthian' because the flight was only a manœuvre

which enabled them to discharge their arrows without danger into masses of infantry who could not follow them, cf. 1. 19. 11 n.

19. **robur**] A dungeon in the Mamertine prison on the Capitol, made by Servius Tullius, and called after him *Tullianum*, was also frequently spoken of simply as *Robur*, 'the Strong Place.' Cf. Tac. Ann. 4. 29, *robur et saxum aut parricidarum poenas minitari*, Lucr. 5. 1030, *verbera, carnifices, robur, pix*. It was used for state prisoners, e. g. Jugurtha and the Catilinarian conspirators. The connection with *catenas* here makes it unlikely that it has the simple meaning of 'strength,' 'power.'

improvisa] Emphatic. 'But it is the unforeseen violence of death that ever has and ever will, &c.'

21. **Proserpina**] The first syllable is short, but 1. 28. 20 it is long, as it is in other writers.

22. **Aeacum**] Aeacus, Minos and Rhadamanthus, having been just and righteous rulers during life, were appointed judges of the dead.

23. **discretas**] Some MSS. give *descriptas*. Elysium was separated from Tartarus, cf. Virg. 8. 670, *secretosque pios*.

24. **Aeolidis**] Because both Sappho and Alcaeus, though Lesbians, used the Aeolic dialect. So 4. 9. 12, *Aeolia puella*. *Sappho* is acc. = Σαπφώ.

26. **sonantem...dura**] 'chaunting in fuller tone with golden quill the ills...'

sonantem governs *dura*. Many intransitive verbs are allowed in poetry to be used transitively in a secondary sense: so here *sonare* = 'to describe sonorously,' *ludere* 1. 32. 2 and 4. 9. 9 = 'to write sportively,' *deproperare* 2. 7. 24 = 'to make hastily,' *contremuit* 2. 12. 7 = 'shook with fear of,' *palluit* 3. 27. 28 'paled for fear of,' *lusit* 4. 9. 9 'wrote sportively,' *arsit* 4. 9. 13 'was hotly in love with,' *silebo* 4. 9. 31 'pass over in silence.'

plenius, i. e. in comparison with Sappho's plaintive feminine laments; Alcaeus' strains had a fuller, manlier ring.

27. **plectro**] πλήκτρον (from πλήσσω) 'the striking thing,' 'quill.'

dura navis dura] Cf. 1. 16. 3 n.

28. **fugae belli**] Cf. 1. 32. 5 n.: *fugae* = 'exile.'

29. **sacro digna silentio**] 'things worthy of reverend silence.' What Horace means by a 'reverend silence' in connection with poetry he best explains himself, 3. 1. 2—4, *Favete linguis: carmina non prius | audita Musarum sacerdos | ...canto*, 'keep a religious silence: I the Muse's *priest* sing hymns unheard before.'

32. **densum umeris**] 'thick-packed, shoulder to shoulder.'

bibit aure] 'drinks in with the ear,' i. e. listens eagerly to. Cf. Ovid, Trist. 3. 5. 4, *auribus ista bibi;* Virg. Aen. 4. 359, *auribus hausi*.

33. **carminibus stupens**] 'dazed by the strains.'

34. **demittit aures**] The effect produced on Cerberus is a sort of stupor (*stupens*); he does not listen, for to listen he would 'prick his ears' (cf. *aures acutas* 2. 19. 4), but he is lulled into forgetfulness of his duties as a watch-dog, 'he lets his dark ears droop.'

centiceps] Hesiod, Theog. 312, speaks of Cerberus as κύνα πεντηκοντακάρηνον; Sophocles, Trach. 1098, as τρίκρανον, and he is generally so represented. It is a pure matter of poetic caprice or convenience how many heads he has.

36. **Eumenidum**] Εὐμενίδες, 'the kindly' or 'gracious goddesses,' i. e. the Furies, so called euphemistically from a desire to avoid ill-omened expressions. Cf. such phrases as πόντος εὔξεινος, εὐφρονή (=night), &c. They are depicted with snaky tresses, cf. Virg. Georg. 4. 482, *implexae crinibus angues Eumenides. recreantur* = 'find rest' or 'relief.'

37. **quin et...**] 'nay even...,' cf. 3. 11. 21 n.

Prometheus] 'This form of the legend, which makes Prometheus still undergo punishment in Tartarus (cf. 2. 18. 35, Epod. 17. 67) is known to no other extant author.'—Wickham. For the usual account see Class. Dict.

Pelopis parens] Tantalus.

38. **laborum decipitur**] 'are cheated of their toils.' The genitive seems dependent on the sense of 'forgetfulness' or 'freedom' contained in *decipitur;* without knowing it they become forgetful of or free from their agonies. Some good MSS. give *laborem*, which would be an acc. of respect, but seems less elegant.

Prometheus et Pelopis parens...decipitur] The verb is in the singular in accordance with Horace's favourite practice of putting a singular verb even after two nominatives, if the last one be singular. Cf. 2. 1. 28, 2. 11. 2 *Cantaber et Scythes cogitet*, 3. 11. 22 *Ixion Tityosque visit*, 2. 18. 26 *pellitur et uxor et vir*, 3. 2. 7 *matrona et virgo suspiret*, 4. 5. 22 *mos et lex edomuit;* but see 3. 16. 7 n.

39. **Orion]** The great hunter still follows the same pursuit in the under world.

40. **timidos lyncas]** λύγξ, λυγκός, masc. or fem.

ODE XIV.

'Alas, Postumus, life is fast slipping away: from death neither piety nor prayers nor costly hecatombs can win a respite; even the strongest and most daring of the sons of earth the river of death imprisons, yes, the river we must all cross, rich and poor alike: thither, for all our care and caution, we must all wend our way, quitting all that we hold most dear, leaving to a reckless heir the wealth of which we called ourselves the owners.'

For the whole tenour of the Ode cf. 2. 3 and Introduction.

1. **Postume, Postume]** Horace is very fond of this repetition of a word: its use is to give emphasis ('Reduplication is the earliest, certainly the most natural method of expressing greater intensity of feeling,' Peile's Etymology, q. v.); the peculiar emphasis is, however, to be determined by the context in each case. Here the object is to intensify the idea of sadness; so too *occidit, occidit*, 4. 4. 69. Cf. also the effect of such expressions as 'vanity of vanities, saith the preacher, all is vanity,' and for the special effect of the repetition of a proper name, St Matt. 23. 37, 'O Jerusalem, Jerusalem, thou that killest the prophets, &c.,' St Luke 10. 41, 'Martha, Martha.' Cf. too 3. 3. 18 *Ilion, Ilion*. On the other hand cf. 2. 17. 10 *ibimus, ibimus* (strong resolution), 1. 13. 1 *Telephi...Telephi* (fondness), 1. 35. 15 *ad arma...ad arma*, 4. 2. 49 *io Triumphe... io Triumphe*, 4. 13. 1 *audivere Di...Di audivere* (exultation), 4. 13. 10 *te quia...te quia* (derision).

2. **labuntur]** This word, which is frequently used either of the motion of a stream or of the heavenly bodies (*labentia signa*), expresses motion which, without being hurried, is unceasing (*ohne Hast doch ohne Rast*, Munro, Lucr. 1. 2), and is constantly and admirably applied to the silent flight of time. Cf. Ov. Fast. 6. 771, *Tempora labuntur tacitisque senescimus annis*, and see Dict. s. v.

5. **non, si]** *non*, sc. *afferet*. 'No, not if with three hecatombs of bulls each day that passes you should essay to appease the tearless Pluto...' Many MSS. read *tricenis*, but this from *triginta* would have the first syllable long.

6. **illacrimabilem]** 'who never weeps,' i.e. can never be moved to pity. For the active use of the adj. cf. 1. 3. 22 n.

8. **Geryonen]** A Spanish giant with three bodies, whose oxen were carried off by Hercules.

Tityon] Τιτύον. Cf. 3. 4. 77, *incontinentis nec Tityi iecur | reliquit ales*, and 4. 6. 2, *Tityosque raptor*. He was a son of Earth, and insulted Latona. Geryon and Tityos are selected as symbols of enormous strength subdued by death notwithstanding.

tristi compescit unda] 'confines with melancholy stream.' Cf. 2. 20. 8, *nec Stygia cohibebor unda*. With its slow and weary windings nine times interposed it formed the boundary of Tartarus. Cf. Georg. 4. 478, *tardaque palus inamabilis unda | alligat et novies Styx interfusa coercet*. So too Aen. 6. 438.

9. **scilicet]** from *scire licet*='surely,' 'doubtless,' is frequently used, as here, where an incontrovertible statement is repeated with fresh emphasis and particularity; 'with melancholy stream, yes, the stream that all must traverse...' Cf. 1. 37. 30.

10. **quicunque...vescimur]** 'whoever feed on the bounty of earth,' a reproduction of the Homeric phrase for men, Il. 6. 142, *βροτῶν οἱ ἀρούρης καρπὸν ἔδουσιν*.

11. **sive reges sive]** see 1. 16. 3 n.

12. **coloni]** from *colo*, 'husbandmen.' *reges*='kings,' or possibly 'rich men.' Cf. 1. 4. 11.

13. **carebimus]** 'we shall keep free from.'

14. **fractis fluctibus]** 'the breakers.'

15. **per autumnos.....Austrum**] Autumn is the most unhealthy part of the year in Italy, owing partly to the prevalence of the Sirocco wind (*Auster*), that blows from Africa and the Sahara. Cf. Sat. 2. 6. 18, *plumbeus Auster | Auctumnusque gravis Libitinae quaestus acerbae*, 'the leaden South wind and deadly Autumn that makes the fortune of undertakers.'

16. **corporibus**] is governed partly by *nocentem*, partly by *metuemus*.

17. **ater**] is a general epithet of things infernal. Cf. *atras aures* in the last Ode.

fiumine languido] Cf. the term *palus* used of the Styx by Virg. l. c. *Cocytos*=κωκυτός, wailing.

For the rivers of hell, cf. Milton, Par. Lost, 2. 576:

'Abhorred Styx, the flood of deadly hate;
Sad Acheron of sorrow black and deep;
Cocytus named of lamentation loud
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these a slow and silent stream
Lethe, the river of oblivion, rolls.'

18. **Danai genus**] For the daughters of Danaus, see Class. Dict. and 3. 11. 23 to end.

19. **damnatus longi laboris**] It is usual after verbs of condemning, acquitting, and the like, to have a genitive of the charge, e. g. *damnatus furti*, which is explained by some such word as *crimine* being omitted; but here *longi laboris* is obviously not the charge but the sentence, 'condemned to endless toil.' Livy has a similar phrase *damnatus voti*, 'condemned to pay the thing vowed,' and Wickham quotes Cic. Verr. 2. 3. 11, *damnare octupli*, suggesting that it is probably a genitive of estimation or valuing. For *longi*, see n. on 2. 16. 30.

20. **Sisyphus**] For him and his sentence see Class. Dict. The word is a reduplicated form of *σοφός*='cunning.'

21. **linquenda**] By its pointed position in strong contrast with *visendus* at the commencement of the preceding stanza.

placens] a perfect epithet. Hom. Il. 9. 336, *ἄλοχον θυμαρέα*.

23. **invisas cupressos**] The cypress is called 'hateful,' not because the tree itself is ugly but because it was sacred to Pluto, and is constantly associated with death: it is called *funebris*, Epod. 5. 18, *feralis*, Virg. Aen. 6. 216.

24. **brevem dominum**] 'their short-lived lord.' For the use of *brevis*, cf. 2. 3. 13, *breves flores rosae*. For a similar satire on the application of such terms as 'ownership' to men who are after all but tenants with short leases subject to summary eviction at any moment cf. Epist. 2. 2. 170—180.

The phrase *brevis dominus* is in fact a sort of oxymoron: legally the *dominus*, or owner, is supposed to be the possessor in perpetuity, as opposed to one who is only a tenant or holder under a short lease; *brevis dominus*, 'an owner for a short time,' is therefore strictly a contradiction in terms.

25. **Caecuba**] sc. *vina*, from a district in Latium near Fundi.

dignior] i.e. because he uses and enjoys it, the epithet being added with 'a certain bitterness,' as Wickham remarks. Cf. Eccl. 2. 9, 'Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth.....*but* know thou, that for all these things God will bring thee into judgement.'

26. **centum**] any indefinite number. Cf. 2. 13. 34, *belua centiceps*.

27. **superbo**] Hypallage, cf. 3. 1. 42 n.: the epithet is transferred from the drinker to the wine: 'he will proudly' or 'in his pride stain the pavement.' At the same time the epithet *superbus* may be applied to the wine itself, as we speak of a 'generous,' 'noble' wine. The phrase *tinget pavimentum* implies that the banquet was riotous and reckless, much wine being spilt.

28. **pontificum potiore cenis**] 'superior to that of priestly banquets': for the use of *comparatio compendiaria*, see n. on 2. 6. 14.

The *pontifices* (see Dict. of Ant.) formed one of the *collegia* or 'guilds' at Rome, and, as such bodies frequently do, owed their principal reputation to the magnificence of their banquets, cf. 1. 37. 2, *Saliaribus dapibus*.

ODE XV.

'Soon little land will be left for agriculture, and huge villas with their fishponds, shrubberies and gardens, will take

the place of vineyards and oliveyards. Far different were the principles of our ancestors, of Romulus and rugged Cato: in their days individuals were poor, the commonwealth rich, private dwellings modest, the public dwellings and temples alone magnificent.'

The Ode is probably one of those written for a political purpose at the request of Augustus, who about 29 and 28 B.C. having accepted the functions of the censorship, made strenuous endeavours by various legislative enactments to restore the rapidly fading virtues of early Rome (v. Merivale, c. 33), and naturally applied to Horace, as to a sort of Poet Laureate, in the hopes that his verses might excite popular enthusiasm on their behalf. In the present case however Horace seems to have found the theme unpoetic and uncongenial, the Ode bearing in its stiffness and constraint every mark of being 'made to order' (*invita Minerva*). On the other hand the first six Odes of Book 3 are brilliant examples of what Horace could do under the same circumstances.

1. **iam...relinquent**] The decline of the number of small holdings in Italy, and the almost total extinction of the yeoman class, which had formed the strength of the Roman legions, was at this time at Rome—as it almost must be whenever and wherever it occurs—a most difficult and perplexing political problem. Among the causes which brought it about may be reckoned (1) the destruction of property, and death or ruin of thousands of small proprietors during a century of civil war, (2) the increasing number of wealthy capitalists at Rome who purchased large estates which they turned into parks, preserves, pastures and the like, (3) the vast increase in the number of slaves, acquired by foreign conquest, which made it possible for such great estates to be kept up, (4) the fact that owing to large imports of agricultural produce from all quarters of the world, much of the land in Italy could not be cultivated so as to leave any margin of profit.

regiae moles] 'princely piles.' *moles* = 'anything huge.' Building and land being cheap, the Roman 'villas' seem to

have covered an incredible space of ground. Cf. Pliny's account of his own two, Ep. 2. 17, and 5. 6. Tac. Ann. 3. 53, makes Tiberius speak of *villarum infinita spatia*.

3. **Lucrino lacu**] The Lucrine lake close to Baiae is selected as the best known instance of a large lake.

4. **stagna**] 'ponds,' i.e. fishponds, *piscinae*. The Roman epicures made a special study of fish; the literature of the empire teems with allusions to the subject; in Cicero's time even men of talent and position such as Crassus, Hortensius and Lucullus devoted their retirement to the rearing of mullet, &c. Cf. Cic. ad Att. 1. 19, and 2. 1.

platanus caelebs] 'The unwedded plane.' For *caelebs* cf. 4. 5. 3 n. The plane was useless for training vines upon because of its broad (cf. πλατύς) shady leaves.

5. **evincet**] 'will drive out,' cf. 4. 5. 22, *edomuit*.

violaria...narium] Horace selects the 'violet,' 'myrtle,' &c., because owing to their scent and fragrance they were used at banquets; they are typical of luxury as contrasted with usefulness.

The phrase *copia narium*, literally 'wealth of the nostrils,' is a bold invention of his own to express 'abundance of sweet scents,' or 'sweet-scented plants,' such phrases must be judged not by strict grammatical rules, but by their general clearness and expressiveness.

8. **domino priori**] Ethic dative.

9. **laurea**] *laurea* is the fem. adj. from *laureus; arbor* must be supplied. It is called *spissa ramis* because it can be cut into any shape and when so cut grows very thick and compact.

10. **ictus**] 'darts,' i.e. of the sun's rays; the particular meaning to be given to the word is determined by the addition of the epithet *fervidos*.

non ita] 'not so' = 'far differently.' Litotes.

11. **praescriptum**] sc. *est*, 'was it ordained.'

intonsi Catonis auspiciis] 'by the example of unshaven Cato.' It was the special duty of the leader or general of an expedition to take 'the auspices': the army was said to follow 'the leadership and auspices' of their general; hence here *auspicia* = 'leading,' 'guidance,' 'example.' The Cato referred to is not the younger Cato (as 1. 24), but Cato the Censor (see Dict.), who died B.C. 149, after a long life spent

in attempting to stem the tendencies of the age. He is called *intonsus* because as an outward sign of his conservative views he continued to wear a beard after the old Roman fashion, cf. 1. 12. 42. Juv. 4. 103, *barbato regi*, 'a primitive monarch,' 5. 30, *capillato consule*, 'an ancient consul,' and 16. 31 with Mayor's note. Barbers were introduced at Rome B.C. 300.

13. **census**] 'income.' It was the duty of the censors to estimate or assess (*censere*) the value of each citizen's property, partly with a view to taxation, partly that he might be registered in the proper 'class' for voting in the *comitia centuriata*. Hence *census* = 'wealth,' 'income.'

14. **commune**] A rare use of the neut. adjective, probably in imitation of the common Greek phrase for 'the public treasury,' τὸ κοινόν.

decempedis] This was the regular instrument used by the *agrimensores* in measuring land. Doubtless here the size of the rule is intended to suggest the size of the portico which required it, but the word sounds somewhat practical and inelegant. Notice that *privatis* is very emphatic, as in l. 13.

16. **excipiebat**] 'caught.' *excipio* as distinguished from *capio*, signifies 'to be ready to receive'; it was specially used of hunters who *received* the game as it was driven *out* of cover. Cf. 3. 12. 11, *alto latitantem fruticeto excipere aprum*. Here the word signifies that, whenever there was a breath of cool air during the sultry summer day, the colonnade was waiting ready to catch and secure it.

Arcton] τὴν Ἄρκτον, the constellation of *Ursa Major*, then the wind that blows from that quarter, the north wind.

17. **fortuitum...caespitem**] 'the chance turf,' i.e. such as a man might come across anywhere. Horace is probably referring to a cottage roofed with turf, such as were doubtless common in country districts in his own time, cf. Virg. Ecl. 1. 68, *pauperis et tuguri congestum caespite culmen*.

What he exactly means by saying 'the laws did not permit men to despise' it is impossible to say, for the whole stanza lacks reality and sincerity; Horace would have been the last man in the world to desire a restoration of the 'mud-cabin' era, or to wish to be catechized as to the historical accuracy of such a phrase as 'the laws did not permit.'

20. **novo**] 'new cut.' Others take it in the sense of 'novel,' and say that the 'novel stone' is 'marble,' referring to the well-known boast of Augustus, Suet. Aug. 28, *urbem...marmoream se relinquere quam latericiam accepisset*, but this seems forced and unnatural.

For the restoration of temples by Augustus when Censor B.C. 28, cf. 3. 6, Int.

ODE XVI.

'Repose is what all men pray for when in difficulty, but repose, Grosphus, neither gold nor purple can purchase, for neither wealth nor position can get rid of the cares and worries of the mind. Contentment is the great remedy; and indeed considering the short span of life why should we be so ambitious, so bustling, so eager for change? Go where we will, do what we will, care clings to us. Try then to be cheerful, make the best of things, and do not expect perfect happiness: remember that though Achilles' career was glorious it was brief, Tithonus on the other hand was immortal but miserable: so too you abound in wealth, and I am poor, but as a compensation I have my gift of song.'

Pompeius Grosphus is also mentioned Epist. 1. 12. 22 where he is recommended to the friendship of Iccius,

utere Pompeio Grospho et, si quid petet, ultro
defer; nil Grosphus nisi verum orabit et æquum.

1. **otium**] No single word accurately represents the various meanings to be assigned to this word here: its force must be inferred from the various ideas with which it is contrasted, e.g. storm l. 1, war l. 5, anxiety of mind l. 11, ambition l. 17, &c.

patenti] Emphatic. The sailor is out of sight of land, a position which the ancients, unaided by the mariner's compass (cf. l. 4), always considered dangerous.

2. **prensus**] 'caught,' i. e. by a storm. Cf. Virg. Georg. 4. 421, *deprensis olim statio tutissima nautis*, where Servius explains *deprensus* as a nautical term.

simul...condidit] see 2. 8. 5 n.

3. **certa**] 'with trusty light,' i.e. only an occasional vague glimpse is caught of them, or else 'with their trusty light,' i.e. the stars in whose light sailors trust for guidance do not shine at all. Cf. Acts 27. 20, 'and when neither sun nor stars in many days appeared, and no small tempest lay on us (cf. the reading *pressus* for *prensus* found in some MSS.), all hope that we should be saved was then taken away.'

5. **bello furiosa Thrace**] So Virg. Aen. 3. 13 calls Thrace *Mavortia tellus*. *Thrace*=Θράκη.

Medi] Cf. 1. 2. 51 n.

7. **non gemmis...auro**] cf. Job 28. 12—15, 'It (wisdom) cannot be gotten for gold, neither shall silver be weighed for the price thereof.' *venale*='that can be purchased': for its position cf. 1. 2. 19 n. *purpura*: 'purple' is classed with 'gems' and 'gold' because of its well-known costliness: in Aesch. Ag. l. 949 the adjective ἀργυρώνητος is used of it, and in l. 969 ἰσάργυρος.

10. **summovet**] This word is technically used of the lictors who cleared a way for the consul, or of the same officers making a disorderly crowd 'move on.' Cf. Livy 3. 48, *i lictor, summove turbam*, and see Dict.

tumultus] 'disturbances,' a continuation of the metaphor of *summovet*.

11. **curas...volantes**] 'cares that flit (even) round fretted roofs'; 'cares' are readily thought of as winged (cf. l. 23, and Theogn. 729 φροντίδες ἀνθρώπων ἕλαχον πτερὰ ποικίλ' ἔχουσαι), and are then spoken of as bats or similar ill-omened birds (Wickham says 'harpies,' which is incredible) that haunt even the dwellings of the wealthy. *laqueata tecta* (cf. 2. 18. 2) are roofs much carved and panelled, such as are only found in the dwellings of the great, the 'cieled houses' of Haggai 1. 4. The derivation is *lacus*='a hollow.'

13. **vivitur parvo bene, cui**] lit. 'it is lived on little well to him to whom (*ei, cui*),' i.e. 'he lives well on little, for whom....'

vivere parvo in this sense is found Sat. 2. 2. 1. After *vivitur parvo* it is easy to supply from the dat. *cui*, a dat. *ei*, the construction being exactly parallel with 3. 16. 43, *bene est cui deus obtulit*, 'well it is with him to whom (*ei, cui*).' *parvo* and *bene* form a sort of oxymoron: 'to live well' is not 'to live sumptuously.'

paternum...salinum] The 'silver salt-cellar' is his one piece of family plate: salt being a necessary accompaniment of all food, salt and the salt-cellar have always been regarded with special respect. *splendet*='is spotless,' i.e. kept carefully cleaned and polished. *tenuis*='humble.' Cf. for the whole Pers. Sat. 3. 25, *rure paterno | est tibi far modicum, parvum et sine labe salinum | quid metuis?*

15. **leves**] 'like infants' slumbers pure and *light*.'

cupido sordidus] 'ignoble greed.' *cupido* is always masc. in Horace. *timor* and *cupido* are opposed as 'fear of loss' and 'greed of gain.'

17. **brevi fortes**] Antithetical; the shortness of life does not check daring attempts. The same antithesis occurs l. 3. 37, *nil mortalibus ardui est*, 'mortal though we are we deem no task too difficult.'

iaculamur multa] 'do we aim at many things,' i.e. form many ambitious projects. For some nobler lines on the same theme, cf. Milton's Lycidas 'Were it not, &c.' ll. 67—84.

18. **quid terras...mutamus**] 'why do we exchange (i.e. take in exchange for our own) countries, &c...?' *alio sole* is used with a slight inaccuracy='another climate.'

20. **fugit**] Notice that this is *fŭgit*: 'has (by becoming an exile) escaped himself.' Cf. Epist. 1. 11. 27, *caelum non animum mutant qui trans mare currunt*, and Milton, Par. Lost,

'The mind is its own place and of itself
Can make a Heaven of Hell, a Hell of Heaven.'

21. **vitiosa cura**] 'morbid'—*e mentis vitio orta*, Orelli.

aeratas naves] 'ships with their brazen prows'; the adjective is added to shew that care is no respecter of persons; no position however dignified, not even the pomp and pageantry of a great expedition, can terrify it. Horace repeats almost the same words 3. 1. 39, *neque | decedit aerata triremi et | post equitem sedet atra Cura*, where from the context it is plain that he is speaking of a *private* vessel, a sumptuous pleasure-yacht, but here the immediate connection with *equitum turmas* 'squadrons of horse' compels us to take it differently, and the plural *naves* points in the same direction. A close comparison of the two passages will shew considerable diversity of idea underlying identity of expression.

22. **turmas equitum**] The knights are selected because, being drawn from the wealthier classes, care might have been supposed to respect the proverbial gaiety of expensive cavalry regiments. Both *naves* and *equites* are also specially chosen because of their speed, cf. next line.

26. **oderit curare**] 'let it (*animus*) scorn to be careful about....' *laetus in praesens animus* is the nominative to *oderit*, and *quod ultra est=id quod ultra est* the accusative after *curare*. It is necessary to render *curare* 'to be careful' because of *cura* above, but the English phrase must be used with the same meaning as in St Luke 10. 41, 'Martha, Martha, thou *art careful* and troubled about many things.'

oderit must be subjunctive because of *temperet* which follows: it takes an infinitive after it as expressing 'unwillingness.'

lento] 'quiet.' *lentus* (from root *l·n*=soft) which when applied to things means 'clinging,' 'sticky,' 'tough,' 'pliant,' &c., when applied to persons or qualities means 'dull,' 'phlegmatic,' 'easy-going,' 'quiet'; it is opposed to such words as 'nervous,' 'excited,' 'energetic,' cf. Virg. Ecl. 1. 4, *tu, Tityre, lentus in umbra*, Cic. de Or. 2. 190, *lente ferre*, 'to take easily,' see Kennedy, Virg. E. 1. 4 n.

29. **abstulit**...] These lines give examples of the general truth *nihil.....beatum*.

Achilles had the choice of a brief but glorious career, or of one that was inglorious and long, cf. Hom. Il. 9. 412. The adjectives *clarum* and *cita* are therefore both emphatic.

30. **longa**] 'long' used by a rhetorical artifice for 'eternal'; in referring to any well-known tale of horror the effect produced may be enhanced by a studied moderation in the use of descriptive terms; the imaginative faculties are excited, not crushed and exhausted. When a modern preacher speaks of a punishment lasting for 'billions of aeons' he is not, I think, even rhetorically so effective as when Horace speaks of the *longus labor* (2. 14. 19) of Sisyphus, or as here of the *longa senectus* of Tithonus. Cf. too 3. 11. 38, *longus somnus*='the sleep of death,' 4. 9. 37, *longa nocte*='eternal night.' So too Eccl. 12. 5, 'man goeth to his long home.' Cat. 40. 8; Luc. 1. 457; Aen. 6. 715, *longa oblivia*.

Tithonum] Aurora who loved him asked for him immortality, but failed to ask that it might be accompanied with

eternal youth, and therefore it was his lot to grow older and more wasted (*minuit*) for ever, 'immortal age beside immortal youth.' Tennyson's fine poem 'Tithonus' should be compared.

31. **et mihi**...] 'And so, to come to ourselves, you are rich, I poor, but I may have something given me you have not,' and then this is illustrated in the next two stanzas.

32. **hora**] 'the hour,' i.e. time at some particular hour, sooner or later.

33. **te**] governed by *circum*. It is put prominently forward, as is *tibi*, in emphatic contrast to *mihi*.

te...tibi...te] For Horace's fondness for joining clauses by the repetition of emphatic words, cf. 1. 2. 4 n.

34. **mugiunt**] an instance of zeugma, as the word can only refer to *vaccae* and not to *greges*.

Others take *greges Siculaeque vaccae* as an instance of hendiadys, and for the use of *greges* (=*armenta*) compare Epod. 2. 11, *mugientium greges*.

hinnitum] The penultimate syllable is long, and the final syllable elided before the vowel at the beginning of the next line.

35. **apta quadrigis equa**] To keep such a stud as to be able to compete in the four-horse chariot races was, as it is now to keep racers, a sign of great wealth, and perhaps extravagance. Cf. Aesch. Pro. 466, *ἵππους ἄγαλμα τῆς ὑπερπλούτου χλιδῆς*, Thuc. 6. 15, and the phrase *οἰκίη τεθριπποτρόφος*, 'a family that could keep a four-in-hand,' Herod. 6. 35.

equa: the ancients believed in the superior fleetness of mares (cf. Virg. Georg. 1. 59), but modern experience has not justified their verdict.

bis Afro murice tinctae] The reference is to the *δίβαφα*, or 'twice-dyed purple robes,' so renowned in antiquity. 'The dye was obtained from two kinds of univalves: (1) the smaller *bucinum, murex*, "whelk," which was picked off the rocks; (2) *purpura, πορφύρα*, caught in the sea and thence called *pelagia*. To produce the true Tyrian dye (the colour of clotted blood, but varying with the light in which it was seen) the wool was dipped in two different baths, first of *pelagia*, then of *bucinum*.' Prof. Mayor, Juv. 1. 27: an exhaustive note.

Afro, because the *murex* was found on that coast.

38. **spiritum**] 'inspiration.' So too *spiro* is used 4. 3. 24, *quod spiro et placeo*, and 4. 6. 29, *spiritum Phoebus mihi Phoebus artem...dedit.*

spiritum tenuem] 'some poor inspiration,' following up the idea of *parva rura*, which makes it necessary to give this sense to *tenuis* here. Cf. too 1. 6. 9, *conamur tenues gaudia.*

Orelli and Wickham prefer='finished,' 'refined,' referring to the special characteristics of Greek poetry, and comparing A. P. 46, *in verbis etiam tenuis cautusque serendis*, and Cic. Or. 3. 52, *oratio teres et tenuis*, 'polished and refined,' a meaning which agrees well with the derivation of *tenuis* (the English 'thin,' lit. 'drawn out,' cf. *tendo*, *τείνω*, *ταναός*), but is out of place here.

Camenae] Strictly the native goddesses of Italian poetry (cf. 1. 12. 39 n.), as opposed to the foreign Μοῦσαι, but the word is used carelessly for 'goddesses of song.'

39. **non mendax**] 'that never lies.'

malignum spernere volgus] *spernere* is used as acc. after *dedit*, like the Gk. inf. with the article; *vulgus* is the acc. after *spernere*. *malignum*='envious' of his name and fame.

ODE XVII.

'Why, Maecenas, do you take the life out of me by your melancholy forebodings? You are the prop of my fortunes, the very half of my being; when you die I shall die too; I have sworn it and will keep my oath. I will never quit your side, even on that last dread journey, no not even if all the monsters of hell endeavour to prevent me. Such is the decree of Fate, for whatever the constellation that governs your career, Libra, the Scorpion, or Capricornus, at any rate it is wonderfully in accord with mine: remember how *you* have been snatched from death itself, while *I* have had a similar miraculous escape: let us then be thankful, and each duly offer such thank-offerings as befit our position.'

Maecenas was a great invalid but passionately attached to life. Pliny, H. N. 7. 51, speaks of him as suffering from a

perpetua febris, and for the last three years of his life never enjoying a moment's natural sleep. See too Merivale, c. 36. Both he and Horace died in B. C. 8, the one surviving the other but a few days.

1. **querellis**] for spelling see 2. 9. 18 n.

2. **amicum est**] 'is it pleasing.'

3. **obire**] sc. *diem supremum*, 'to die.'

4. **grande decus columenque rerum**] Cf. 1. 1. 2, *Maecenas ...o et praesidium et dulce decus meum.* For the metaphor in *columen* cf. Eur. Iph. T. 57, *στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες*, and St Paul, Gal. 2. 9, *Ἰάκωβος καὶ Κηφᾶς καὶ Ἰωάννης οἱ δοκοῦντες στῦλοι εἶναι*, 'who seemed to be pillars.' Cic. pro Sest. § 19, *columen reipublicae*, Tennyson, In Mem. c. 63, 'the pillar of a people's hope.'

5. **partem**] supply *alteram* from *altera* in the next line='one of two parts,' i.e. 'the half.' Cf. 1. 3. 8 where Horace calls Virgil *animae dimidium.*

7. **nec superstes integer**] 'nor remaining a complete whole.' Without Maecenas he would be but a part, a fraction of himself. Cf. our use of 'an integer,' and 2. 4. 22 n.

8. **utramque ducet ruinam**] 'shall bring (with it) destruction to us both.' I take *ducet* in its simple sense, and fail to see the analogy between *ducet ruinam* here and Virgil's *trahit ruinam* (Aen. 2. 46, quoted by Orelli), used of one portion of a wall falling and dragging after it the rest.

10. **dixi sacramentum**] The phrase is a technical one for taking the military oath of obedience. See Dict. of Ant. and cf. the meaning of our word 'Sacrament.'

ibimus, ibimus] 'Horace speaks in the plural, keeping up the idea of soldiers swearing to their general.' Wickham. The explanation is tempting, but cannot be right, for the plural is used simply because it is necessary, as Horace is speaking of himself and Maecenas. 'We will go, whenever you shall lead the way, ready to take the last journey together.' For the repetition of *ibimus* cf. 2. 14. 1 n. *supremum iter*=*τὰν νεάταν ὁδόν*, Soph. Ant. 807.

12. **carpere iter**] For the use of *carpere* with such words as *viam*, *mare*, *prata*, see Dict.

13. **Chimaerae**] χίμαιρα=a goat, cf. 1. 27. 23 n. Virgil places it with other monsters at the entrance of the under world. For *igneae* cf. Hes. Theog. 319, ἡ δὲ χίμαιραν ἔτικτε πνέουσαν ἀμαιμάκετον πῦρ, and 4. 2. 16.

14. **si resurgat**] This is somewhat difficult: it can hardly mean 'should he rise up again,' i.e. from the grave, as Horace is here speaking of himself as forcing his way at Maecenas' side through the portals of death. It must therefore mean 'should he rise to confront me' (cf. the use of *re* in *refulgens*, l. 23); and perhaps there is a quiet irony in the introduction of the hypothetical '*si resurgat*,' as Gyas and his brother giants are always (cf. 3. 4. 39, &c.) represented as carefully pegged down beneath the roots of mountains.

For *Gyas* many MSS. here read *Gigas*, but the selection of one particular giant is more Horatian.

15. **sic...placitum**] 'such is the decree of,' cf. 1. 33. 10 n.

17. **seu Libra seu me...**] see Dict. of Ant. s. v. *Astrologia*. It was a common belief that certain stars which were 'in the ascendant' at the hour of a person's nativity influenced his career, according as they were planets of a malignant or beneficent character.

Horace was not a believer in Astrology (cf. 1. 11), and here implies that he knows and cares little about it; 'whatever the character of your horoscope,' he says, 'or of mine, I neither know nor care; one thing only do I know, viz., that they are both alike.' For the whole subject cf. Guy Mannering, especially Introduction and Chap. 3.

18. **pars violentior natalis horae**] 'the ascendant influence at the hour of my nativity.' The *pars violentior* in a horoscope would be the planet or star which by its position at the critical moment was deemed to have mastered or subdued all the others.

19. **tyrannus undae**] 'lord of the waves,' cf. 1. 3. 15 n.

22. **te...**] The clue to this somewhat involved clause is found by observing that *impio Saturno* is to be taken both with *refulgens*=shining brilliantly from the opposite quarter, i.e. to oppose impious Saturn, and with *eripuit*='snatched thee from the power of.'

25. **alas**] For the metaphor cf. Byron, The Destruction of Sennacherib, 'But the angel of death spread his *wings* on the blast.'

cum—sonum] 'when the thronging populace thrice made their joyous applause echo through the theatres.' Maecenas was greeted with loud applause on first entering the theatre after a serious illness. Cf. 1. 20. 4. The theatre would be that of Pompey at the south end of the Campus Martius. *ter* (which Wickham explains as used 'indefinitely of several rounds of applause') is used with strict accuracy, just as when we say 'three cheers.' *crepo* is used intransitively of any dry sound, e.g. rustling, rattling, clapping, and then in the poets actively=to make such a sound, here by clapping of hands (cf. *plausus*, 1. 20. 4). For the construction cf. 2. 13. 26 n.

28. **sustulerat**] 'had carried me off.' By this use of the indicative in a hypothetical sentence an event is spoken of as *positively certain* to have happened, but for something or other having prevented it. There is the same construction 3. 16. 3, *munierat...si non risissent*. For the event see 2. 13.

Faunus] Perhaps as a woodland god and therefore having control over trees, and also as the friend of poets who love the country and the country's gods. Wickham suggests that *Faunus*=Pan (cf. 1. 17. 1 n.), Pan being the son of Mercury, and that this may explain the introduction of *Mercurialium*, but no explanation can palliate the awkwardness of such an expression as 'Faunus guardian of the men whom Mercury guards.'

For the reasons why Horace calls Mercury the patron of poets see 1. 10. 1—8, where he is called the 'giver of speech' (*facundus*, cf. ἑρμῆς, ἑρμηνεύω) and 'father of the lyre' (*lyrae parens*), &c. Cf. too 2. 7. 13. In no case, however, can the phrase *viri Mercuriales* be called a happy one, as a periphrasis for 'poets.'

30. **reddere**] 'to duly pay.' A vow consisted in promising, if the gods did something for you, to give or pay (*dare*) something in return (*re*): when the gods had done their part, you became *voti reus*, = 'a debtor of your vow,' which it then was your duty to 'repay,' 'pay as you were bound to do' (*reddere*), cf. 2. 7. 17 n.

ODE XVIII.

'I have no lordly palaces, no princely fortune, but I have honesty, ability, reputation, and above all contentment. You, on the other hand, as though for you time halted on its course, though old, are still eager to build new villas encroaching even on the sea's domain, yes, and worse still encroaching on your poor neighbour's ground driving him out from hearth and home with his wife and ragged children. And yet more surely than all your palaces, does the grave await you. What would you have? Impartially does earth open to take back her children, poor and rich alike: no wealth can bribe Death: in Death the rich man finds an eternal prison, the poor man eternal repose.'

A fine Ode, equally interesting in matter and manner, and deserving careful study.

1. **non ebur neque aureum lacunar**] These words go closely with one another='no panelled roof adorned with ivory and gold.' That *ebur* cannot be taken by itself='ivory furniture' is plain from the other things mentioned, viz. 'a roof,' 'architraves' and 'columns.' For *lacunar*, see 2. 16. 11 n.

2. **renidet**] 'reflects the light'; which would be especially the case with a gilded ornamental ceiling.

3. **trabes Hymettiae**] 'architraves of marble from Hymettus.' *Trabes*='beams,' i.e. huge blocks of marble, shaped like beams. The marble of Hymettus was of pure white. What the *trabes* are is explained in the next line—long longitudinal blocks placed on the tops of the pillars.

4. **recisas**] 'quarried.' Numidian marble was celebrated.

5. **neque.. occupavi**] i.e. nor have I unexpectedly had a fortune left me. The wealth of the Attalid kings of Pergamos was proverbial, cf. 1. 1. 12, *Attalicis conditionibus*='on terms such as a Rothschild could offer.' The peculiar form of expression is partly due to the fact that Attalus III. had (B.C. 133) bequeathed his property to the Roman people.

7. **Laconicas purpuras**] Cf. Juv. 8. 101, *Spartana chlamys*. The shell-fish (see 2. 16. 35 n.) from which the purple dye was made were found on the coast of Laconia. In Aesch. Ag. 958, Clytemnestra speaks of the house of Agamemnon as deriving a rich revenue from this source.

8. **trahunt**] 'spin.' The word is used of drawing out the thread (*filum*) from the ball of material on the distaff (*colus*), with a view to winding it round the spindle (*fusus*).

honestae] 'of gentle birth.' The epithet is added because it would only be the very wealthy or noble who would number among their retainers persons of gentle birth.

9. **ingeni benigna vena**] 'a rich vein of talent.' *ingenium* (from *in* and *gigno*), 'that which is born in one,' 'natural ability.' Horace always uses the contracted genitive of this and similar words, cf. 1. 6. 12 n.

vena is used in the same sense A. P. 409, *sine divite vena*, where from the epithet it is plain Horace derives the metaphor from a vein of ore.

11. **nihil supra deos lacesso**] 'For nothing beyond do I assail (or importune) the gods.' *lacesso* takes a double acc. from the general sense of 'asking' contained in it.

14. **beatus**] As frequently, it is very difficult to decide between the two meanings 'happy' and 'wealthy'; the word involves both ideas.

unicis Sabinis] 'my one dear Sabine farm.' See 1. 17. Int. It has been usual to take the nom. of *Sabinis* as *Sabina*, understanding *praedia*, but it is difficult to see why in that case we do not have *Sabinum*, sc. *praedium*, and, even then, to account for the omission of the noun. Prof. Mayor (Pliny, Ep. 3. 4, p. 67) however shews that it was usual to describe a farm in any district by the name of the people of the district, and that therefore *Sabinis* is the abl. of *Sabini*. So in Pliny continually *in Tuscos*='to my Tuscan estate,' and cf. 3. 4. 22, *in arduos tollor Sabinos*='to my Sabine farm on the hills,' Ov. Fast. 4. 685, *Pelignos, natalia rura, petebam*.

15. **truditur dies die...**] These words are the connecting link between what precedes and what follows: 'I practise contentment, because I remember that life is short; you, although life is short, still build,' &c.

16. **novaeque...lunae**] 'and new moons only wax to wane,'

Martin. The application is obvious, cf. 'Even so we, in like manner, as soon as we were born, began to draw to our end.' Wisdom 5. 13.

Cicero, Lucretius and Plautus also use *pergo* with an infinitive.

17. **tu...**] Note the position of *tu;* he represents himself as specially addressing some single person. *locare* is regularly used with an acc. and gerund of putting anything in the hands of a contractor for carrying out. *secanda* = 'to be hewn.'

18. **sub ipsum funus**] 'When close on the very borders of the grave.' Cf. *sub noctem, sub lucem,* &c.

20. **marisque...**] 'and are eager to push forward the shore of the sea that breaks on Baiae, not satisfied with the possession of the unbroken line of coast.' For *urges*, see 2. 9. 9, and for *Baiae*, 3. 4. 24 n.

21. **summovere** (for which cf. 2. 16. 10 n.) = 'make to move forward.' *Maria summoventur* (Senec. Contr. 5) and *mare summovere* (Senec. de Tranq. 3) are also used of the same thing, the sea being represented as 'made to get out of the way.'

continente ripa] either (1) 'the confining shore,' taking *continente* as a participle, or (2) the 'unbroken shore,' taking *continente* as an adjective nearly = *continuus* (from *cum* and *teneo*) 'holding together,' the sense being that he is not satisfied until his villa projecting into the sea has *broken* the hitherto unbroken line of coast.'

Orelli and Wickham give *continens ripa* = 'the coast of the mainland,' but without any proof except quoting Livy 44. 28, *continenti litori*.

For the practice of building villas projecting into the sea, cf. 3. 1. 33.

23. **quid, quod...**] 'Always used to introduce some stronger argument or charge,' Wickham. Literally, 'What (shall I say) of the fact that...?'

24. **terminos**] 'bound-stones,' set up at the four corners of each plot of ground; they were under the special protection of the venerable god Terminus, and the citizen who moved one was devoted to the gods. See a very interesting account in

Merivale, c. 33, and cf. Deut. 27. 17, 'Cursed be he that removeth his neighbour's landmark, and all the people shall say, Amen.'

25. **clientium**] emphatic; the crime was more heinous because committed against those he was bound to protect. The laws of the Twelve Tables contained a special provision on the subject, *Patronus si clienti fraudem fecerit, sacer esto.*

cliens = 'one who listens' or 'obeys.' Cf. Gk. κλύω.

26. **salis avarus**] 'leap in the eagerness of greed.' *salis* indicates his boldness and eagerness.

pellitur...natos] The natural order of this sentence is considerably altered, on purpose to get the emphatic verb *pellitur* first, 'forth is driven...' For the verb in the singular cf. 2. 13. 38 n.

For the whole scene, cf. Guy Mannering, c. 8, and Meg Merrilies' curse on Ellangowan.

29. **nulla certior tamen**] 'And yet no hall awaits its wealthy lord more surely than the appointed end of greedy Death,' i. e. more certainly than the hall you are building does the grave, the appointed end of all men, await you.

Nauck, I am glad to find, agrees with this the simple and obvious rendering of this passage, which is however despised by other editors who agree in separating *fine* from *destinatâ*, and supplying *aulâ* with the latter; at this point however their agreement ceases, at least so far as I can understand them.

Orelli, who remarks that *finis* is only once feminine in Horace, apparently renders 'more surely than the hall marked out by the limits of Orcus,' explaining that Orcus has certain fixed limits within which we shall have to content ourselves when we get there; a fact which may be true or not but is certainly without point or meaning here.

Conington says that *destinata* and *rapacis* suggest a comparison between Death and the *dives herus;* 'Death more greedy than any encroaching proprietor has planned with his measuring line a mansion of a different kind.' How this is got naturally from *fine destinata* I simply fail to see.

Ritter takes *Orci fine* = *in finibus Orci*. Wickham translates 'by the limit of Orcus,' = 'by Orcus who sets a limit to all things,' and suggests with a very necessary 'perhaps' that *Orci fine* may somehow or another be got to mean 'with the measuring rod of Death,' apparently following Conington.

For my own part even if these views were more harmonious or intelligible than they are, I could not accept them. For that in the three consecutive words *fine destinata aula*, the ablative *fine* is to be separated from the ablative *destinata*, and made dependent on it (an ablative case being thus forcibly thrust in between *certior* and its own ablative which ought to follow it closely), and that before *aula* in the nominative *aulâ* in the ablative is to be supplied, seems to me impossible, unless indeed the schoolboy theory be correct that a Latin sentence is a sort of puzzle in which all the words have been shaken up and jumbled together in order that he may exercise his ingenuity in rearranging them in some order where they will make sense.

34. **regum**] Either actual 'kings,' or, as frequently in Horace, 'great men.'

satelles Orci] No doubt Horace is thinking of Charon, but the peculiar form of the expression 'attendant' or rather 'sentinel of Orcus' is to be noticed. Throughout the palace (*aula*) which the rich man is preparing is compared with the place (*Orcus*) that is prepared for him; he has his 'guards' (*satellites*), 'attendants,' and so has the grave, a grim and incorruptible one (*satelles Orci*).

35. **callidum Promethea**] 'Notwithstanding his cunning.' For this account of Prometheus, see 2. 13. 37 n.

36. **auro captus**] Cf. 3. 16. 9, *aurum per medios ire satellites...amat*, a passage which shews what force is to be given to *satelles* here.

hic] Both Orelli and Wickham say 'not Charon but Orcus,' for, they urge, the next lines, and especially the word *vocatus*, cannot refer to Charon. But in the first place, to make *hic* not refer to the main nominative of the preceding sentence, but to a merely qualitative word such as *Orci*, especially when the last words of the sentence are *auro captus* in agreement with *satelles*, is to violate the first principles of speech. If a schoolboy were to say, 'The Head-Master's butler wouldn't let me out though well tipped. He is a beast,' according to this theory the 'He' would refer to the Headmaster. Secondly, those who say that l. 40 could not be used of Charon, has only spoken of *satelles Orci*, and surely it is the part of a *satelles* when summoned (*vocatus*) to hearken (*audire*, ὑπακούειν). Cf. too *coercet*, which is accurately used of a 'guard' or 'sentinel.'

37. **Tantali genus**] i. e. men like Tantalus, and therefore such men as the rich man of ll. 16—28. From the nature of his punishment it is clear that Tantalus was taken as a type of greedy and grasping characters.

38. **hic levare...**] 'He too when summoned—aye and unsummoned—to relieve the poor man whose toils are over, obeys.' For *functum* cf. 4. 15. 29 n.

To those who will compare the two I think there will appear an interesting parallelism between this Ode and the parable of Dives and Lazarus, St Luke, ch. 16.

ODE XIX.

'I have had a vision of Bacchus teaching his sacred hymns to all his train: spare me, dreadful deity, and grant me to tell of thy kingdom abounding in wine and milk and honey, of thy glorified bride, thy victory over thy foes, thy power over nature and overthrow of the rebellious Titans, yea, and even the monsters of the under-world reverencing the symbol of thy strength.'

This Ode is usually accounted a mere imitation of a Greek dithyramb, but Plüss, probably rightly, considers it the expression of the poet's longing in a period of anarchy and discord for an ideal and idyllic world: this he symbolizes under the form of a vision of the reign of Bacchus, the giver of happiness and abundance, the founder of civilization, and the conqueror of the rebel powers of darkness.

1. **Bacchum**] Before beginning this Ode it is advisable to read the article on Dionysus in the Class. Dict.

in remotis rupibus] his favourite haunts. Cf. Soph. O. T. ὁ Βακχείος θεὸς ναίων ἐπ' ἄκρων ὀρέων.

carmina] 'hymns' connected with his worship.

4. **acutas**] either 'peaked,' 'sharp-pointed,' as they were always represented, or—which I prefer considering the emphatic position of the adjective, and the fact that it then matches *discentes*—'pricked up,' i. e. to listen.

5. **euoe**] a representation in Latin letters of the Greek εὐοῖ, a shout used in the festivals of Dionysus.

6. **pleno Bacchi pectore**] 'my heart filled with (i.e. inspired by) his divinity.' The Greek Dionysus is represented as the god who is the cause of all forms of enthusiasm and excitement: his worshippers become 'intoxicated' (not merely with wine, for this is only one form of 'Bacchic intoxication'): hence he is the special patron and protector of the poet 'his eye in a fine frenzy rolling'; cf. 3. 25. 1, *quo me, Bacche, rapis tui plenum*, and 3. 19. 14, *attonitus vates*.

turbidum laetatur] 'tumultuously rejoices,' cf. 1. 23. 23 n.

7. **parce**] Why he should spare, is explained by the words *gravi metuende thyrso*, for the stroke of the thyrsus caused a frenzy bordering on madness. For the rhythm cf. 1. 16. 3 n.

8. **thyrsus**=*θύρσος*, 'a wand wreathed in ivy and vine leaves with a pine cone at the top.'

9. **Thyiadas**] Θυιάδας (from *θύω*), the female followers of the god.

10. **vinique fontem...**] These are all the miraculous gifts of the god. The description is probably taken from the Bacchae of Euripides, l. 704; 'wine,' 'milk' and 'honey' are all well-known types of plenty and abundance, cf. Exod. 3. 8, 'a good land and a large...a land flowing with milk and honey.'

11. **truncis cavis**] Bees often hive in hollow trees, cf. Virg. Georg. 2. 453; here however a miraculous supply is spoken of, such as in Virg. Ecl. 4. 30 is destined to mark the golden age, *et durae quercus sudabant roscida mella*.

12. **iterare**] not 'to tell of more than once,' but to 'represent' (i.e. present, or make present once more) in language what has been previously seen with the eyes.

13. **beatae...**] see Class. Dict. s. v. Ariadne. *beatae*='deified.' *honorem*='mark' or 'token of dignity,' i. e. the queenly crown which was given her by Dionysus on their marriage and which became the constellation *Corona*, cf. Virg. Georg. 1. 222.

14. **Penthei**] From the Greek Πένθευς comes the Latin *Pentheus* which is then treated as a trisyllabic word and so declined.

15. **non leni**] Litotes, cf. 1. 18. 9 n.

16. **Thracis**] a Greek adj. Θρᾷξ, Θρᾳκός=Thrax, Thracis. For Pentheus and Lycurgus, see Class. Dict.

17. **flectis amnes**] During his Indian travels Dionysus crossed the Orontes and Hydaspes which afforded a passage on dry ground when touched by his thyrsus. The same happened with regard to the Red Sea (*mare barbarum*). *flectis* applied both to the rivers and the sea probably meaning 'dost make yield to thy sway.' *barbarum*='foreign,' see 2. 4. 9 n.

18. **uvidus**] i.e. 'tipsy,' *βεβρεγμένος*. Cf. 1. 7. 22 n.

19. **nodo coerces viperino**] 'dost confine in a knot of serpents,' i.e. Bacchus binds up their hair with serpents to amuse himself.

20. **Bistonidum**] 'The women of the Bistones': it is a Greek feminine adjective. The Bistones were a tribe in Thrace.

sine fraude='without harm,' 'unharmed.' The use of *fraus* in this sense is chiefly found in legal documents (cf. SE FRAUDE in the Twelve Tab.) and is somewhat antiquated.

A Bacchante with snake-bound hair and thyrsus is represented in Smith's Class. Dict.

21. **tu, cum...**] Horace also describes the battle of the Giants at length 3. 4. 48. For it see Class. Dict. s. v. Gigantes. *parentis regna*='the realms of the great Father,' i.e. heaven the abode of Juppiter. *per arduum*='through the steep sky': Virgil Georg. 1. 281 describes how they attempted this by piling mountains upon one another, Horace purposely uses a vague phrase.

23. **Rhoetum**] one of the giants. *leonis* because Bacchus assumed this form during the fray; he had also assumed it when taken prisoner by Tyrrhenian pirates.

25. **quamquam...**] The construction is *quamquam, choreis et jocis ludoque aptior dictus, pugnae non sat idoneus ferebaris. non sat idoneus*='not sufficiently well suited,' i.e. 'very ill-suited,' cf. *non leni*, l. 15.

27. **sed idem**] 'but yet'; for *idem* used where opposite qualities are represented as existing in the same individual, see 2. 10. 16 n. Here the meaning is 'but thou the same person who usedst to be considered good for nothing but fun, &c.'

28. **pacis eras mediusque belli**] 'thou didst take thy part in peace and war alike'; i.e. Dionysus notwithstanding what was said of him shewed that though he enjoyed peace he was equally ready for war.

As regards the position of *que* here and l. 32, Orelli well remarks that the phrase, if expressed fully, would be *pacis eras medius mediusque belli*, but that, one *medius* being naturally omitted for brevity, the phrase is left as in the text. No doubt too convenience as regards scansion has a great influence in poetry on the position which *que* is allowed to assume. Cf. 1. 30. 5, *Gratiae properentque Nymphae*, 3. 4. 11, *ludo fatigatumque somno*, Carm. Saec. 22, *cantus referatque ludos*. For *ve* in a similar position cf. 2. 7. 25, which should be if written fully, *quis udo deproperare apio coronas* (*curat*), *curatve myrto*. See too Jebb's Electra, 107 n. The idiom is naturally very common in elegiacs, e.g. *patriam destituuntque domum*.

29. **aureo cornu decorum**] The horn is a very ancient symbol of strength, vigour, plenty and fertility. The god of wine 'that strengthens man's heart' is represented with them: Ovid, A. A. 1. 1. 239, says that under the influence of wine *pauper cornua sumit;* cf. too 3. 21. 18, *tu* (i.e. Bacchus)...*addis cornua pauperi*, and also for the use of the word 'horn' 1 Samuel 2. 1, 'my horn is exalted in the Lord.'

31.. **recedentis**] to be taken with *pedes* and *crura* = 'of you retreating,' 'as you retreated.' The god had gone to Hades to bring back his mother Semele.

trilingui ore] The expression must not be examined too closely: *os trilingue* ought to mean 'a mouth with three tongues,' here it is = 'the tongue of each of his three mouths.'

ODE XX.

'I, Maecenas, shall never die but shall be changed into a swan the music of whose note shall be heard throughout the world; therefore let none mourn over my cenotaph.'

The Ode is completely conventional and unnatural: Horace concludes Book 3 with an Ode which also expresses his hope of an immortality of fame, but which affords an admirable contrast to this in force and power.

Wickham says the Ode may be described as an amplification of Ennius' Epitaph on himself:

nemo me lacrumis decoret, nec funera fletu
faxit. cur? volito vivus per ora virum.

No doubt the same thought underlies both the epitaph and the Ode, but it would be impossible to point out more vividly, than is done by bringing them together, the contrast between what is genuine and what is fantastic in poetry.

Plüss takes this to be the situation: the poet is dead; his corpse is on the funeral pyre; Maecenas calls upon his friend (cf. *quem vocas* l. 6) for the last time; in answer the poet's ghost or shade proclaims its transformation, &c.

1. **non usitata...**] 'On no ordinary or faltering pinions will I sweep a bard of double shape through the bright upper air.'

non usitata: so in the first Ode of the next Book l. 2 he speaks of his writings as *carmina non prius audita*, partly meaning that lyric poetry had not been attempted in Latin by any before him, partly that the quality of his poetry was of no common stamp.

2. **liquidum aethera:** the epithet *liquidus* is applied to either *aer* or *aether*, either with reference to its being 'translucent' like water, or 'yielding' like all fluids (cf. in this case Milton's phrase 'the buxom air,' where 'buxom,' the German 'beugsam,' means 'yielding').

4. **invidiaque maior**] 'and soaring high above envy.'

5. **pauperum sanguis parentum**] 'the offspring of lowly parents.' The phrase is employed in close connection with the word *invidia* in l. 4: Horace was the son of a freedman (*libertinus*), and the meanness of his birth was a favourite subject for the sneers of those who were jealous (*invidi*) of his social and poetical success (cf. Sat. 1. 6. 46). He here adopts the very words in which they had sneered at him in order to make the glory which he was destined to attain greater, by contrast with the position from which he had started.

For *sanguis* cf. 3. 27. 65, *regius sanguis*, and Carm. Saec. 50, *Anchisae Venerisque sanguis*.

6. **quem vocas, dilecte Maecenas**] These words are taken in two ways—(1) 'Whom thou, O Maecenas, dost call Dear friend'; (2) 'Whom thou, O dear Maecenas, dost call' or 'summon.' The objection to the first method is the separation of the vocative *dilecte* from the vocative *Maecenas*, which is to my mind impossible, at any rate if the ordinary laws of language are to be respected. Moreover elsewhere Horace has

such phrases as *care Maecenas* 1. 20. 5, *candide Maecenas* Epod. 14. 5, which prove that he would naturally have used such a phrase as *dilecte Maecenas*. Besides it is extremely doubtful whether *vocas dilecte* could even by itself mean 'thou callest Dear friend': it would certainly be questionable Latin.

The second translation is natural and, I think, necessary, but obscure. Orelli would explain *vocas* as='dost summon,' i.e. to thy house, company, or the like, but this seems mean and matter-of-fact in the very middle of such a rhapsody. Personally I am strongly in favour of giving to *vocas* a much wider and larger sense,='dost summon,' i.e. to poetic endeavour, to the hope of glory and immortality. So taken it gives excellent sense, and the behaviour of Maecenas is forcibly contrasted with that of Horace's detractors—'I, whom many sneer at as lowborn, yes I, whom thy voice (*vox*, *voco*) on the contrary, beloved Maecenas, ever urges forward, shall never encounter death.' So too Archdeacon Wrangham (v. Translations of Horace, selected by C. W. F. Cooper):

> 'Not I, from humble lineage sprung,
> Not I, dear Patron, whom thy tongue
> Summons to fame, will fear to die
> Or bound by Styx's fetters lie.'

If Plüss be right in his opinion as to the Ode, then *vocas* would be clearly used of 'calling on' Horace by name at the funeral pyre and bidding him 'hail and farewell': cf. Cat. 101 *frater, have atque vale*, and Virg. Ae. 11. 97, *salve aeternum mihi, maxime Palla, | aeternumque vale.*

7. **obibo**] cf. 2. 17. 3 n.

9. **iam iam...**] He here speaks as though he felt his metamorphosis already beginning.

residunt cruribus] 'settles down on my ankles.' *sido* and its compounds (as distinguished from *sedeo*) always express a *slow* and *gradual* process of coming into a position of rest.

11. **leves**] Notice the quantity.

13. **Daedaleo notior**] So Orelli's 4th edition, following the best MSS. Orelli's old reading *ocior* involved an hiatus without parallel in Horace: moreover there is no point in the poet saying that he would fly 'more swiftly' than Icarus; on the other hand he does hope to become 'more famous.' Bentley's conjecture *tutior* has been largely accepted, but there is no shadow of reason to suppose that it is what Horace wrote.

Icarus (see Class. Dict.) is rather an unfortunate type of soaring humanity for Horace to have selected, but indeed in considering passages of this nature a too strict examination of all the allusions is only foolish: the writer merely accumulates a quantity of sonorous and somewhat vague proper names, and trusts that they will have pretty much the same effect on the reader that an old lady once confessed to having experienced from 'that blessed word Mesopotamia' in an otherwise unintelligible sermon.

Anyone who examines ll. 13—20 will at once see how purely mechanical they are: any tolerable verse-writer could manufacture them, and similar ones are to be met with in all Prize Odes.

The whole Ode, like several in this Book, clearly bears the stamp of having been written carelessly or before Horace's powers had reached maturity.

15. **canorus ales**] i.e. a swan. Cf. 4. 3. 19, *O mutis quoque piscibus | donatura cycni, si libeat, sonum.* So Pindar, 4. 2. 25, is called *Dircaeum cycnum.*

For an account of the song of the dying swan (about which naturalists are silent) see Tennyson's The Dying Swan, and cf. the well-known epigram:

> 'Swans sing before they die, 'twere no bad thing
> Should certain people die before they sing.'

17. **dissimulat**] 'endeavours to hide.'

19. **noscent**] 'shall learn.' *nosco* is an inceptive verb like the Gk. γιγνώσκω; hence the perfect *novi* (and in Gk. ἔγνωκα) ='I have learnt,' i.e. 'I know.'

peritus] proleptic, not however as Orelli takes it, 'me the Spaniard shall study when he becomes learned,' but, as its position between *me* and *discet* shews, 'by the study of my writings shall the Spaniard become learned.'

Considering however the fact that during the succeeding century Spain produced many writers of great eminence, e.g. the two Senecas, Lucan, Martial, Columella and Quintilian, perhaps it is not quite impossible that at this time the Spaniards may have been noted for literary zeal, and that Horace may be using the adjective with strict accuracy.

20. **Rhodanique potor**] a periphrasis for 'dwellers by the Rhone.' Cf. Hom. Il. 2. 825, πίνοντες ὕδωρ μέλαν Αἰσήποιο, cf. 3. 10. 1, *Tanain bibere*, 4. 15. 21, *qui Danubium bibunt.*

21. **inani**] so too *supervacuos* l. 24, because Horace will still survive, i.e. his fame will. How there could be a *funus* at all it is difficult to see, as his body had been changed into that of a swan at the beginning of the Ode: here however he seems to speak as if his spirit only had taken flight, leaving its tenement of clay behind it, over which his friends, thinking it to be Horace, will perform funeral rites, 'empty' rites however, because the real Horace will be still alive and immortal.

It is idle to attempt to explain the discrepancy: conventional poetry and conventional painting evade the ordinary rules of criticism and common sense, sometimes with success, usually without.

BOOK III.

ODE I.

The first six Odes of this Book are remarkable for their sustained dignity of style and general unity of subject. They are all in the Alcaic metre and of considerable length, and all deal with subjects of public and political interest. Considering the intimate relationship subsisting between Horace and Augustus, there can be little doubt that their composition was at any rate suggested by the Emperor, whose object it was to appeal in support of his political system not merely to the interests but to the feelings of his subjects (see especially Merivale, c. 41). Lines 1—4 of Ode 1 seem to be intended as a stately exordium to the whole six rather than as a particular introduction to the first Ode; indeed, as the introduction to a single Ode they would be exaggerated and unnatural.

'Kings rule over their subjects, but are in their turn the subjects of almighty Jupiter: one man may be wealthier, nobler, more famous than another, but all alike are the slaves of necessity. Then cease to be anxious: where anxiety exists, not all the luxuries of wealth can procure that sound sleep the poor often enjoy. To want but little is the great secret: the owner of huge estates is harassed by a hundred anxieties about them, the builder of vast villas by the sea often vainly flies from care. If this be so, why should I wish to change my modest home for wealth which is only a burden?'

1. **odi...arceo**] 'I abhor the unhallowed throng and hold it aloof.' As before the celebration of the mysteries or any solemn rites the priests bad the uninitiated or unholy to depart (cf. Virg. Aen. 6. 258, *procul, o procul este profani*), so here the poet, as the priest of the Muses, bids all who have never worshipped at their shrine to depart, while he chants his hymns (*carmina*) in their honour.

profanus, 'outside the shrine,' is used of those who were not allowed to enter it. So in the temple at Jerusalem none but Jews were allowed to pass beyond the outer court, 'the court of the Gentiles'; the Gentiles were *profani*.

2. **favete linguis**] As the utterance of ill-omened words vitiated any sacred rite, it was customary for the priest before commencing to ask the people 'to be favourable with their lips' (*ore* or *linguis favere*), i. e. to utter none but favourable words, and as the safest way of doing so was to be silent, the phrase often practically means 'be silent.' The Gk. is *εὐφημεῖτε*. Cf. Prop. 4. 6. 1, *sacra facit vates, sint ora faventia sacris*, and Virg. Aen. 5. 71, *ore favete omnes*. Cf. too 3. 14. 11.

For *non prius audita* cf. 2. 20. 1 n.

3. **Musarum sacerdos**] poets are the 'priests of the Muses' as being their interpreters to men, and specially consecrated to their service. Cf. Theoc. 16. 29, *Μουσάων...ἱεροὺς ὑποφήτας*, 'sacred interpreters of the Muses.'

4. **virginibus puerisque**] because the young are especially susceptible to the influence of poetry, and also because it is to them that those who wish to improve the character of a nation must chiefly look.

5. **in proprios greges**] Supply *imperium est* from the next line; 'kings have rule over their own flocks.' For the metaphor in *greges* cf. the Homeric phrase 'shepherd of the people' (*ποιμένα λαῶν*) applied to kings.

Nauck reasonably finds 'something objectionable' (*gehässiges*) in this phrase, remarking that, though it is a kindly idea to call a king the 'shepherd of the people,' it is not the same thing to call the people the 'sheep of the king.' This is especially so when the epithet *proprios* is added, a very strong word which implies absolute ownership (cf. 2. 2. 22 n.). Plüss solves the difficulty by observing that to a Roman *rex*='an Oriental despot,' and that the sense is, 'the despot to whom his subjects are but as herds of slaves is none the less himself...'

In English the harshness of the phrase does not appear, owing to the strong Scriptural associations connected with the words 'flock,' and 'sheep,' e. g. 'fear not, little flock,' 'feed my sheep.'

6. **reges in ipsos...**] For the antithesis in this and the preceding line cf. the prayers for the Queen in the Prayer-Book, and especially such phrases as 'thy chosen servant Victoria, our Queen and Governor, that she (knowing whose minister she is)....'

8. **cuncta...**] 'that moves the world with his frown.' The phrase is derived from the well-known lines of Homer:

ἦ καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων,
ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος
κρατὸς ἀπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὄλυμπον.
Il. 1. 528.

'He said, and nodded with his shadowy brow;
Waved on the immortal head the ambrosial locks,
And all Olympus trembled at his nod.'
LORD DERBY.

Cf. too Virg. Aen. 9. 106, *nutu tremefecit Olympum*, and the connection between *nutus* and *numen*.

supercilium, from *super* and *cilium* (from *celo*) 'the concealing thing,' 'the eyelid,' is 'that which is over the eyelid,' i.e. the eyebrow.

9. **est ut**] 'it is possible that,' 'it may be that.' Cf. Gk. *ἔστιν ὅπως*.

latius] 'more widely,' i.e. over a wider extent of ground.

ordinet arbusta sulcis] 'arranges his trees in rows in the furrows.' *arbustum* is the technical word for a tree upon which vines were trained (Virg. Georg. 2. 416), and *ordines* was the regular word for the rows in which they were planted. Cf. Virg. Georg. 2. 276, where an elaborate description of the best method of planting is given.

10. **hic ..descendat**] The construction all through is dependent on *est ut*. *hic*='another,' and, in l. 12, 'a third.'

in Campum] i.e. *in Campum Martium*, which, as being the best known 'Field' at Rome, was constantly spoken of without any distinctive adjective.

descendere is used partly because most men of position lived on the hills, and hence it was necessary *descendere in*

Forum, in Campum (v. Dict.), partly because the word is constantly used of combatants, e.g. *descendere in aciem, in proelium*, &c.

12. **moribus...meliorque fama**] These words are opposed to *generosior:* one candidate has high *birth*, another high *character*. For the position of *que* cf. 2. 19. 28 n.

14. **aequa**] 'impartial.'

Necessitas] Ἀνάγκη. The mysterious power who, more especially among the Greeks, is always described as ruling even over the gods. Cf. the picture of her 1. 35. 17—20.

16. **movet**] 'shakes,' cf. 2. 3. 26 n.

17. **destrictus ensis**]... For the story see Class. Dict. s.v. Damocles.

cui]=*ei cui*, or perhaps *ejus cujus*, 'for him, over whose neck....'

18. **Siculae dapes**] The epithet is chosen partly because the feast of Damocles took place at Syracuse, partly because Syracusan luxury seems to have been noted. Plato, Rep. 404 D, uses Συρακοσία τράπεζα as an almost proverbial expression.

19. **saporem**] 'flavour'; the word is identical with the English 'savour.' *sapere* originally means 'to have taste,' and is then used metaphorically='to have judgment,' 'to be wise.'

21. **somnus**] Notice the effect of the repetition of the word, and cf. with it that produced in Macbeth, Act 2, Sc. 2,

> 'Methought I heard a voice cry, "Sleep no more!
> Macbeth does murder sleep."—The innocent sleep,
> Sleep that knits up the ravell'd sleeve of care ...'

agrestium virorum] The genitive goes after *domos*.

22, 24. **non**] sc. *fastidit*. *Tempe* is neut. plural, cf. τείχη.

27. **saevus impetus**] 'The fierce onset of setting Arcturus.' When Arcturus ('Αρκτοῦρος, the Bear Ward) sets at the end of October, the sea is tempestuous (*tumultuosum*) and the merchant harassed (*sollicitat*) about his ships.

28. **orientis Haedi**] i.e. early in October.

29. **non**] sc. *sollicitant desiderantem quod satis est. verberatae*='lashed.'

30. **mendax**] 'lying,' because the crops which had *promised* well turn out badly. Cf. 3. 16. 30, *segetis certa fides meae*, and Epist. 1. 7. 87, *spem mentita seges*.

arbore...] The construction is *arbore culpante nunc aquas nunc sidera torrentia agros nunc hiemes iniquas*. *arbore*, i.e. the tree par excellence, the olive. *aquas*, 'rains.'

32. **sidera**] especially the Dogstar.

33. **contracta...**] Cf. 3. 24. 3 and 2. 18. 20. Horace is referring to the practice of building villas projecting into the sea: the expression is of course hyperbolical. For *sentiunt* cf. 2. 7. 10 n.

34. **molibus**] 'masses of stone' for foundations.

frequens] both Orelli and Wickham explain *frequens redemptor* as='the contractor with a large staff of assistants,' Wickham saying that reference is made (1) to the builder, (2) to his men (*frequens*), (3) to the servants of the owner (*famuli*). I can find no instance of *frequens* used in this sense except with words indicating a place (e.g. *theatrum frequens*, 'crowded') or singular nouns implying multitude (e.g. *senatus, populus frequens*): it would seem however that *frequens redemptor cum famulis* is put poetically for *redemptor frequens famulis*, i.e. *frequentia famulorum stipatus* (so Nauck)='the contractor with crowds of workmen.' Without the addition of the words *cum famulis* the phrase *frequens redemptor* would certainly mean 'many a contractor.'

35. **caementa**] from *caedo*, chippings of stone, 'rubble': it was flung in (*demitto*) to fill up the spaces between the solid masonry.

36. **terrae fastidiosus**] 'sick and weary of the land.' *fastidium* expresses the feeling of dissatisfaction and discontent that inevitably results from indulgence in luxury. Cf. 3. 29. 9, *fastidiosam copiam*, 'abundance that brings with it discontent.'

37. **Minae**] i.e. threatening forebodings of coming harm.

39. **aerata triremi**] 'the brazen-beaked trireme.' The vessel is here clearly a private one (cf. *priva triremis*, Epist. 1. 1. 93), used for purposes of pleasure or convenience, not a war-vessel of any sort.

The words *triremi* and *equitem* are selected not merely because 'yachts' and 'horses' might be thought of as able to

distance care by their speed, but also because they are the appanages of wealth and luxury. Cf. 2. 16. 21.

41. **Phrygius lapis**] A marble which came from Synnada in Phrygia, and was celebrated for its bright blood-red spots. It was much used for columns.

42. **purpurarum sidere clarior usus**] 'The wearing of purples more lustrous than the stars.' In strict grammar the adj. *clarior* ought to agree with *purpurarum*, but in poetry the transference or exchange (hypallage) of the adj. from one substantive to another in a closely connected expression is not uncommon. Cf. Virg. Aen. 8. 526, *Tyrrhenusque tubae clangor=Tyrrhenae tubae clangor*, and 2. 14. 327, *superbo mero tinget=superbus mero tinget*, see too 1. 12. 34, *superbos Tarquini fasces*, 1. 15. 33, *iracunda classis Achillei*, 1. 31. 9, *Calena falce*, 1. 37. 7, *dementes ruinas*, 3. 3. 61, *Trojae renascens fortuna*, 3. 21. 19, *iratos regum apices*, 3. 30. 2, *regalis situs pyramidum*, 4. 7. 21, *splendida arbitria*.

Purple is spoken of as 'lustrous' because the true Tyrian dye possessed a peculiar sheen and varied in colour according to the light in which it was seen, cf. 3. 15. 15 n. *Purpurae*, as 2. 18. 7, 'purple robes.'

44. **Achaemeniumque costum**] For Achaemenes as a type of wealth cf. 2. 12. 21 n. The adjective here is used to convey the idea that the perfume was of the rarest and most costly, and also because all perfumes came from the East.

45. **cur...atrium**] 'why should I rear a hall with portals that arouse envy and towering high in modern fashion?'

The *atrium* or 'hall' was among the Romans—as in many old English mansions—the most important room in the house: in it were displayed the *imagines*, and it was used for the reception of clients and visitors; it was therefore natural to spend large sums on its decoration.

For *invidendis* cf. 2. 10. 7, *invidenda aula*.

postibus: so Virg. G. 2. 463, in a passage which Horace clearly has in mind, describes how the clients, as they pour forth from a great man's levée, *varios inhiant pulchra testudine postes*, 'gape with wonder at the door-posts inlaid with fair tortoiseshell.'

novo ritu suggests an antithesis with the simplicity of early Rome. Cf. 2. 15. 14—20.

47. **permutem**] 'take in exchange.'

48. **divitias operosiores**] 'the greater burden of wealth.'

ODE II.

On true manliness.—Let the boy, who means to be a man, lead a simple and hardy life as the best training for a soldier's career; in the field let the foeman fear him, and let his courage be inspired by the thought that death is glorious indeed when encountered in his country's cause: the true man is independent of the honours the mob can give or withhold, he treads a path of his own, heaven and immortality are his reward, for rewarded his uprightness and true reverence shall surely be, as certainly as profanity and guilt shall be punished.

1. **amice pati**] 'to endure gladly.' This phrase means much more than 'to bear contentedly' (*lente ferre*, *ἀγαπητῶς φέρειν*); it is almost an instance of oxymoron, and is invented by Horace to express that not only should the young Roman 'endure poverty,' but that such 'endurance' should be 'welcome as a friend' to him, seeing that in it he will find the best training for life.

Observe the emphatic alliteration in this line, so too in ll. 13 and 16, and l. 32.

pauperiem] not 'poverty' but 'humble circumstances,' e.g. the condition of a yeoman farmer, from which class the best soldiers had always come, cf. 1. 12. 42, and 3. 16. 37 n.

2. **robustus acri militia**] 'hardened in war's sharp school.'

puer] cf. *virum* l. 14, *juventa* l. 15, *virtus* l. 17, *virtus* l. 21.

3. **condiscat**] a stronger word than *discat;* so 1. 37. 28, *combiberet*='drink deeply,' 4. 2. 32, *concines*, stronger than *canes*.

5. **sub divo**] 'beneath the open sky,' cf. 1. 1. 25 n. and 2. 3. 23 n.

trepidis in rebus] 'amid deeds of hazard.' Livy twice uses this expression.

6. **illum...**] This sentence is difficult to render, (1) because of the prominent position of *illum*, (2) because although both *matrona* and *virgo* form the nominative to *suspiret* (for the verb in the sing. cf. 2. 13. 38 n.), yet the whole clause from *eheu* to *caedes* expresses only the feelings of the 'maiden' and not of the 'matron.'

'Him (i. e. such a youth as I have described) from the foeman's walls let the wife of a warring emperor behold and her full-grown daughter sighing, alas! for fear lest...'

9. **eheu**] Notice how dramatically the interjection is introduced immediately after *suspiret*.

rudis agminum sponsus] 'her betrothed unskilled in combats.' *rudis* takes a genitive after it as implying ignorance, cf. 1. 15. 24 n.

10. **lacessat**] This verb is constantly used of recklessly provoking an encounter with a dangerous enemy, which might easily have been avoided. v. Dict.

asperum tactu] 'dangerous to touch.' The supine is here used more fully to define the meaning of the adjective: Horace more frequently, and the Greeks nearly always, use the epexegetic infinitive for this purpose.

12. **per medias caedes**] 'through the thickest of the carnage.'

13. **dulce...**]

'How bless'd is he who for his country dies,
Since death pursues the coward as he flies;
The youth in vain would fly from fate's attack,
With trembling knees and terror at his back.'
SWIFT.

This stanza is connected with the previous one as assigning the reason why a soldier should be brave as a 'lion.'

mori: mors] For this method of joining clauses, cf. 1. 2. 4 n.

For the sentiment in l. 13, cf. Tyrtaeus,

Τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσόντα
Ἄνδρ' ἀγαθόν, περὶ ᾗ πατρίδι μαρνάμενον.

17. **virtus**] from *vir*, 'manliness,' 'virtue,' is here clearly distinct from 'courage' which has already been dealt with ll. 1—16: it is that manly independence and determination of character which acts up to the principle

'That, because right is right, to follow right
Were wisdom in the scorn of consequence.'

Such a character may well be described as 'ignorant of disgraceful defeat,' 'bright with unsullied dignities,' and independent of the shifting 'breeze of popular favour'; at the same time Horace is influenced in his description by a recollection of

the well-known Stoic paradox that the perfectly virtuous man, however low his position in life, is nevertheless 'rich,' 'noble,' and 'king of kings.' Cf. Sat. 1. 3. 136, Epist. 1. 1. 107. So 4. 9. 39 he tells Lollius that owing to his virtue he is 'not consul for one poor year' (*consulque non unius anni*).

repulsae sordidae] *repulsa* is the classical word for 'losing an election.'

18. **honoribus**] *honor* is frequently used for 'an office of dignity,' 'a magistracy,' cf. 1. 1. 8, *tergemini honores*, and note.

19. **secures**] See Dict. Ant. s. v. *fasces*, and cf. Carm. Saec. 54 n.

20. **arbitrio**] 'at the decision,' i.e. in obedience to the decision. The expression *popularis aura* explains itself. Virg. Aen. 6. 817 has *gaudens popularibus auris* and Cic. pro Clu. 47, *ventus popularis*.

21. **virtus**] 'Virtue opening the gate of heaven for those who have not deserved to die essays her course along forbidden paths...'

immeritis mori] i.e. those who like Pollux, Hercules and Quirinus (see next Ode, ll. 9—15) have by the nobility of their lives deserved to escape the common doom of death, and have won for themselves an immortality of renown.

22. **caelum**] Cf. Virg. Aen. 6. 130, *quos...ardens evexit ad aethera virtus*.

negata via] Orelli seems clearly wrong in explaining this *asperruma quaque*: the meaning is that, although to mortals immortality is *forbidden*, virtue does notwithstanding discover the way which leads to it. The expression recalls Job 28. 7, 'There is a path which no fowl knoweth and which the vulture's eye hath not seen.'

23. **udam humum**] 'the damp ground,' i.e. apart from metaphor, the ordinary mean and unworthy objects of human pursuit.

25. **est et...**] The difficult connection between these stanzas and the preceding ones I have endeavoured to make clear in the summary, following the guidance of Plüss. Opposed to uprightness (*virtus*) and true reverence and respect for the mysteries of religion (*fidele silentium*), are profanity (cf. *volgarit*) and crime (*incesto, scelestum*): the reward of the one is as sure as the punishment of the other.

26. **vetabo**] 'I will forbid one who has made public the rites of mystic Ceres to be beneath the same roof-tree or to launch his bark with me.'

Cereris sacrum] See Dict. Ant. s. v. *Eleusinia.*

28. **sit**] is dependent on *vetabo.* Cf. such constructions as *volo fiat, fac sis,* &c., v. Pub. School Primer, § 158.

29. **solvat**] Used of undoing the cable which fastened the ship to the shore. For the danger of embarking with guilty men cf. Aesch. S. c. Theb. 602,

> ἦ γὰρ συνεισβὰς πλοῖον εὐσεβὴς ἀνὴρ
> ναύταισι θερμοῖς καὶ πανουργίᾳ τινὶ
> ὄλωλεν ἀνδρῶν σὺν θεοπτύστῳ γένει,

and also Genesis 18. 23—33, 'And Abraham drew near and said, "Wilt thou also destroy the righteous with the wicked?"'

Diespiter] An archaic word used to give an impression of solemnity, cf. 1. 34. 5 n. For derivation cf. 1. 1. 25 n.

saepe...raro] Notice the emphatic position and antithesis of these words. Translate 'rarely has Retribution with her halting foot left the track of the guilty though far in front.' Retribution is represented as slowly but surely dogging the heels of the guilty, even though, their crime having been committed long before (cf. *antecedentem*), they might think they had escaped. So too in Aesch. Ag. 58, Ζεὺς...ὑστερόποινον πέμπει παραβάσιν Ἐρινύν, 'Zeus sends after transgressors a *late-avenging* Fury.'

30. **integrum**] For deriv. cf. 2. 4. 22 n. Here of one in whom there is no flaw, 'a holy man,' cf. 1. 22. 1, *integer vitae.*

32. **deseruit pede Poena claudo**] Are the alliteration and rhythm of this verse intended to suggest the 'halting gait'? *Claudo* by its position very emphatic: 'though lame.'

ODE III.

'The man who is upright in purpose and strong in will nothing in heaven or earth can shake. By those qualities mortals have become divine, Pollux, Hercules,—yea, and Augustus also—Bacchus, too, and especially Rome's first founder Quirinus who was allowed to enter heaven, for Juno's

words were welcome to the gods when she declared that her wrath against Troy and Trojan guilt had been appeased: so long as Troy remained in ruins a lair for the wild beasts, to the great descendants of the Trojans the path to glory and to world-wide empire was open: only let them beware of the greed of gain, and remember that if ever they sought to rebuild the old Troy, if ever those walls rose again, again too would her ancient wrath arise with ruin to the race.'

Lines 1—16 are very similar in their thought to Ode 2, and seem like the whole of the first six Odes to have a didactic purpose, but at l. 17 the poet breaks off into a dramatic description of which it is difficult to see the purpose. Orelli considers it due to '*poeticae φαντασίας plenus impetus,*' while Wickham speaks of the Ode as 'more in Pindar's style than any that precedes it.' No doubt lyric poets when the subject of their Ode is heavy or uncongenial eagerly embrace the first opportunity of introducing any poetic narrative illustrative of their subject, an admirable instance of such treatment being the introduction of the account of Regulus in Ode 5. Here however it is difficult to see clearly how Juno's speech in any way illustrates the praise of justice and firmness in the opening lines. Again it would perhaps be possible with Orelli to refer the lines to the 'full rush of poetic fancy,' and say that Horace had forgotten his theme in the enthusiasm of his verse (a doubtful compliment to a poet), but it is only too evident that the lines are not merely the outburst of fancy but written with a definite purpose. The extraordinary emphasis with which the prohibition to rebuild Troy is dwelt upon cannot be accounted for on merely poetical grounds: it seems uncalled for and mars any poetical symmetry there may be in Juno's speech. On the other hand we know of no adequate historical reason that can be assigned for the introduction of so strong a warning; Suetonius (Caes. 79) does indeed tell us that there had existed a rumour that Julius Caesar intended to remove the seat of empire to Alexandria or Ilium, but it is

difficult to imagine either that such a rumour could have been circulated about the calm and philosophic Augustus or that he would have resorted to such a method of refuting it as these lines would furnish. Lastly under no circumstances is it easy to see any connection between the rebuilding of Troy and the opening lines of the Ode.

Plüss alone gives a reasonable solution of these difficulties: the clue to the Ode which he furnishes is—with some alteration—this:

Uprightness and strength of will have won for individuals fame and immortality: by these virtues Romulus the founder of Rome reached heaven; by these Rome has broken the ban that rested upon Troy, and shall attain to universal empire. Only she must (1) look upon that empire as a responsibility and not a means for self-enrichment, (2) she must not imagine that she can restore that which has been doomed to destruction, i.e. apart from symbolism, she must give up the old Republic and accept the new Monarchy as the divinely appointed condition of her continuance.

1. **tenacem propositi**] Many verbal adjectives in *ax* take an objective genitive, e.g. *edax*, *rapax*, *capax*.

3. **voltus**] graphic, because anger is displayed in the face. Cf. Psalm 34. 16, 'the *face* of the Lord is against them that do evil.' *instantis* = 'lowering.'

4. **mente quatit solida**] 'shakes from his rock-like purpose.' Wickham is clearly right in rendering *solida*, 'rock-like,' especially in connection with the mention of 'sea' and 'storm-wind' immediately afterwards.

For the whole passage cf. Tennyson's Will:

> 'O well for him whose will is strong!
> He suffers but he will not suffer long;
> He suffers, but he cannot suffer wrong:
> For him nor moves the loud world's random mock,
> Nor all Calamity's hugest waves confound,
> Who seems *a promontory of rock*,
> That compass'd round with turbulent sound,
> In middle ocean meets the surging shock,
> Tempest-buffeted, citadel-crown'd.'

5. **dux...Hadriae**] Cf. 1. 13. 15, *arbiter Hadriae*, and note. The wind *rules* the waves.

7. **si fractus...**] 'should the shattered universe o'erwhelm him, the ruins will strike him untrembling.'

si...illabatur...ferient. Note the irregular consecution, the indic. expressing the *certainty*, the subj. the *hypothesis*.

9. **hac arte**] 'by such virtue,' i.e. by the virtue described in l. 1. Cf. 4. 15. 12, *veteres artes* = 'the virtues of antiquity.'

For Pollux, Hercules, and Bacchus, see Dict. Ant. They are frequently selected as types of deified mortals, cf. 4. 5. 36, Epist. 2. 1. 5 and Tac. Ann. 4. 38.

10. **enisus...**] 'striving upwards reached the starry heights.' *enisus*, which expresses forcing a way out or upwards, is clearly right here, though the best MSS. give *innisus*.

11. **quos inter...**] The introduction of the living Augustus 'quaffing nectar with ruddy lips' in this Roman Valhalla for departed heroes is certainly startling. To speak of the Emperor as a 'god on earth,' as 'destined to return to heaven' (see 1. 2. 40—52), is only the language of extravagant flattery and the purest Latin writers (e.g. Virg. G. 1. 24), but to speak of a person actually living as actually 'drinking nectar in heaven' is to offend not only our moral but our intellectual judgment, an offence of which the classical writers are rarely guilty. Some MSS. give *bibet* which looks like a correction but perhaps improves the passage. The use of the term *Augustus* would seem to place the date of the Ode about B.C. 27, the year in which that title was conferred on the Emperor. See Merivale, c. XXX. and Ovid, Fast. 1. 609.

12. **purpureo ore**, says Wickham, 'implies the halo of rosy light which surrounds the beatified Augustus'; the more prosaic rendering 'ruddy,' i.e. with wine, seems decidedly more natural, but should be perhaps rejected for that reason in a passage of this character.

13. **merentem**] i.e. as having travelled through Asia teaching men the use of the vine, and introducing civilization (of which the tamed tigers are a type).

16. **Martis equis**] 'on the chariot of Mars,' his father. Ovid, Fast. 2. 493, describes the ascent of Romulus to heaven:

> *hinc tonat, hinc missis abrumpitur ignibus aether:*
> *fit fuga; rex patriis astra petebat equis.*

17. **gratum**...] 'when Juno had spoken welcome words...' Horace implies that Quirinus was not admitted into heaven until Juno agreed to his admission.

18. **Ilion, Ilion**] The repetition is solemn and impressive: she dwells on the name of the city whose fortunes had so long excited her passionate interest. See 2. 14. 1 n.

19. **fatalis**] 'doomed,' i.e. bringing with him death and destruction. *judex* refers to the famous 'Judgment of Paris' which brought on him the wrath of Juno, cf. Virg. Aen. 1. 26,

manet altâ mente repostum
judicium Paridis spretaeque injuria formae.

20. **mulier peregrina**] i.e. Helen. It is to the rape of Helen that *incestus* refers, although it also refers to his decision in favour of Venus rather than of Juno or Minerva (cf. *castae*, l. 23).

ex quo...Laomedon] 'since the day when Laomedon having fixed their reward failed the gods.' Apollo and Neptune helped Laomedon to build the walls of Troy, and he then refused them their wages. *destituit*='left in the lurch.' *ex quo*=*ex quo tempore*, and is to be taken with *damnatum*; the city was 'condemned from the day when, &c.'

25. **iam...hospes**]

'The Spartan wanton's shameless guest
No longer flaunts in brave array.' MARTIN.

Orelli rightly says that it is simpler to take *adulterae* as the genitive after *hospes* than as the dative after *splendet*, though *splendet adulterae* might easily mean 'decks himself for,' i.e. to please, his mistress. Horace refers elsewhere to the brilliant appearance of Paris, v. 1. 15. 12—20, 4. 9. 12—16, and cf. Hom. Il. 3. 392, *κάλλεΐ τε στίλβων καὶ εἵμασιν*.

26. Paris is called *famosus hospes*, 'the infamous guest,' because his violation of the laws of hospitality added double infamy to his crime.

28. **refringit**] 'breaks (and drives) back': the word is used of first breaking and then driving backwards an enemy's line.

29. **nostrisque...**] 'and the strife prolonged by our discords has sunk to rest.' The length of the Trojan war was due to the gods having taken different sides, and being therefore unable to decide what the issue should be.

seditio=*se-d-itio*, 'a going apart' (cf. *se* in *sejungo*), exactly represents the Greek *στάσις*; it is 'a dividing into two factions' or 'parties.'

30. **protinus**] 'forthwith,' immediately from now: from *pro*, and *tenus*, which implies unbroken succession, that which '*holds on*' (*tenet*) to a thing being that which comes immediately after it. Cf. *continuus*.

31. **nepotem**] Mars the father of Romulus was the son of Juno.

32. **Troica sacerdos**] Rhea Silvia, see Class. Dict. s. v. *Romulus*.

33. **Marti redonabo**] *redono* is only found here and 2. 7. 3 (where it means 'to give back'): Wickham and Orelli say it is=*condono*, without authority. Nauck rightly explains: 'I will give up to Mars who has a claim on him,' *re* being used as frequently in *reddo* (cf. 2. 7. 17 n.), e.g. a postman *reddit epistolam* 'hands it over to the person to whom it is addressed,' 'duly delivers it.'

illum ego] Notice the juxtaposition of these emphatic pronouns.

34. **ducere**] 'to drain,' 'quaff,' cf. 1. 17. 22 n.

35. **adscribi...deorum**] 'to be enrolled among the peaceful ranks of heaven.' The word *adscribere* (see Dict.) is a technical one for 'adding to the register,' e.g. of citizens. In his use of the word *ordines* Horace is doubtless thinking of the 'rows' or 'ranks' of senators in the Roman Curia.

quietis] The adjective is used partly as suggesting an antithesis to the continued struggle in which the race of Troy has hitherto been engaged, partly in reference to the Epicurean belief that the gods enjoyed a 'sacred everlasting calm,' unmarred by any care for human sorrow, cf. 1. 34 Int.

37. **dum**] 'so long as,' 'provided that,' cf. 1. 16. 26 n.

38. **qualibet...beati**] 'let the exiles reign and prosper in whatever quarter of the world they will.' *exules*, i.e. the Romans as descendants of the Trojans who had been driven into perpetual 'exile' from Troy: the word is employed however with a certain contempt; with all her magnanimity Juno is not above the feminine weakness of saying something unpleasant (cf. the sneer implied in *peperit sacerdos*, l. 32, and observe the same thing in Lydia, 3. 9. 21 and 22).

42. **stet**] Emphatic both by itself and from its position. The monosyllabic *sto* is used in preference to any of its compounds to express immovable fixity; the smallness of the word is its strength. Cf. Virg. G. 4. 208, *stat Fortuna domus.*

43. **triumphatis**] The intransitive verb *triumphare* has no passive, but the poet frequently uses the past part. passive in the sense of 'triumphed over,' 'led in triumph.' The convenience of the word is its excuse. *possit* = 'be strong to.'

44. **ferox**] 'fiery,' 'warlike,' in antithesis to *triumphatis*. *dare jura* = 'to impose laws on.' For *Medis* = 'the Parthians,' cf. 1. 2. 51 n.

46. **qua...Nilus**] 'where the intervening sea divides Europe from the African, where the swollen Nile waters the fields.' These words explain and define *ultimas oras:* the 'furthest coasts' are the Straits of Gibraltar towards the West, and Egypt towards the East.

48. **tumidus rigat arva**] The reference is to the annual overflow of the Nile on which the fertility of Egypt depends, cf. Virgil's careful description (G. 4. 292), *et viridem Aegyptum nigra fecundat harena.*

49. **aurum...dextra**] a somewhat awkward stanza, in which a fresh condition is imposed on Rome's exercise of empire, viz. that she shall be superior to the lust of gold. 'More brave in despising gold left undiscovered—and so better placed when earth hides it—than in amassing it with hands that seize for human ends all holy things.' The construction *spernere fortior quam cogere* is a harsh extension of the use of the epexegetic infinitive; the parenthesis *et...celat* adds needless complexity, and the necessary separation of *cogere* from *humanos in usus* is unsatisfactory. For the sense cf. Milton, Par. L. 1. 588, 'rifled the bowels of their mother earth | for treasures better hid.'

53. **quicunque...**] 'whatever limit has been set to the universe this shall she reach with her arms, eager to see in what quarter...'

By *quicunque...obstitit* Horace means nothing more than we do when we speak of 'the ends of the earth.'

55. **qua...ignes**] i.e. the torrid zone. *debacchentur* = 'revel to the end,' 'till they have had enough of it,' there being nothing to control them. Horace is fond of these compounds with *de*, cf. 1. 3. 13 n.

56. **qua...rores**] The frigid zone.

58. **hac lege...ne**] 'on this condition...that (they do) not.'

pii] *pius* expresses the dutiful affection of a child for its parents, here that of the Romans for their parent city (*μητρόπολις*).

59. **rebus**] 'fortunes.'

60. **Troiae. Troiae**] Cf. 1. 2. 4 n. 'Of Troy, if it rise again with mournful omens, the fortune shall be repeated in grievous disaster.'

61. **renascens**] by hypallage (cf. 3. 1. 42 n.) in agreement with *fortuna* instead of *Trojae*. For *alite* cf. 1. 15. 5 n.

64. **coniuge...et sorore**] So Virg. Aen. 1. 46,

> *ast ego quae divom incedo regina Jovisque*
> *et soror et conjux.*

65. **aeneus**] i.e. strong as bronze. Cf. 3. 16. 1 and 1. 35. 19, *manu...aena.*

66. **auctore Phoebo**] abl. abs. = 'by Phoebus' aid'; he helped to build Troy (v. n. on l. 21, and cf. Virg. G. 3. 36, *Trojae Cynthius auctor*).

69. **non hoc...**] A convenient device for abruptly terminating a lengthy poem, which has found many imitators. Cf. 2. 1. 37—40.

'Such a strain will ill suit the sportive lyre': pathetic descriptions of war and disaster are the subjects of epic and dramatic, not of lyric poetry.

72. **magna...parvis**] 'to dwarf with puny verse a mighty theme,' cf. 1. 6. 9, *conamur tenues grandia*, and 4. 15. 3.

ODE IV.

'Inspire me, Calliope. Nay methinks, ye Muses, that I am already listening to your voice and wandering amid your haunts. You by heaven's favour specially guarded my infant years. Yours I shall be ever and everywhere: you thrice have saved my life: with you I will dare to go anywhere. Your task it is too, when all his weary wars are over, to give rest and refreshment to great Caesar, and aid him with

your ever welcome counsels of gentleness and peace. (He, so aided, shall rule the world, and overthrow all impious rebellion, even as) we know that Jupiter overthrew the Titans.'

An exceedingly skilful Ode, as Orelli remarks, in which, after poetically dwelling on his own career as the child of the Muses, Horace by an easy transition proceeds to panegyrize the government of Augustus, the gentleness of which can only be due to the same fostering care, and finally with singular abruptness but singular force introduces a dramatic account of the defeat of the giants, which at once suggests the thought how Jove's great vicegerent on earth shall in like manner be victorious over his foes.

1. **descende caelo]** Because the Muses dwell in heaven. Cf. Hom. Il. 2. 491, Ὀλυμπιάδες Μοῦσαι.

dic age...] 'come breathe upon the pipe a lengthy lay, or if thou now dost choose with clear-ringing voice, or with the strings and harp of Phoebus.'

Orelli says that Calliope is allowed *three* choices (*tibia—seu voce acuta—seu fidibus citharaque*), (1) to 'utter a lay on the pipe,' which probably means 'a lay accompanied by the pipe,' (2) a lay sung without accompaniment, (3) a lay accompanied by the lyre.

Wickham says that only *two* choices are mentioned, and that Horace, after asking for a lay accompanied by the pipe, corrects himself in l. 3 and leaves it to Clio whether 'it shall be *voce acuta* (and so accompanied by the pipe) or *voce gravi* (and so accompanied by the stringed instrument).'

Orelli's view seems clearly simpler, while that of Wickham, in addition to the awkwardness of making Horace correct and half repeat in l. 3 what he had said in l. 1, gives a very forced emphasis and meaning to *acuta*, which is merely equivalent to the Greek λιγεια the stock epithet of the Muses (v. Plat. Phaedr. 237 A).

The reading *citharave* has all the MS. authority, but only adds to the confusion by suggesting to Calliope a *fourth* choice, 'the strings' (i.e. of the lyre) *or* 'the cithara.' It would seem moreover impossible that Horace should have written *fidibus citharave*, as the word *fidibus* does not in any way suggest the 'lyre' as opposed to the 'cithara,' but

is equally applicable to either. On the other hand the hendiadys (cf. 2. 7. 9 n.) *fidibus citharaque* is simple and natural, cf. Virg. Aen. 6. 120, *fretus cithara fidibusque canoris*.

5. **auditis?]** Horace represents himself as hearing the voice of Calliope in answer to his appeal, but referring to his companions to test the reality of his impression.

ludit] 'mocks.' *amabilis insania*='a fond illusion': the phrase is an instance of oxymoron, cf. 3. 11. 35 n. The Greeks constantly speak of the state of poetic inspiration as ἐνθουσιασμός, and μανία, v. Plat. Phaed. 245 A.

6. **pios]** 'holy,' i.e. where only holy beings, human or divine, may enter. Groves and running streams are always spoken of as the favourite haunts of the Muses.

9. **me fabulosae]** Both words are emphatic by their position and juxtaposition. 'Well may I hear their voice, for I have been from childhood specially marked out by mysterious signs.' Cf. 1. 22. 9.

fabulosae, in agreement with *palumbes*, 'storied,' e.g. as drawing the car of Venus. The epithet in close connection with the emphatic *me* draws attention to the fact that the poet's early years were associated with legends and tales of mystery. Cf. the anecdote of a swarm of bees settling on the lips of the infant Pindar. Note the position of the two pairs of contrasted words, *me fabulosae...puerum palumbes*.

Volture in...Apuliae] A very doubtful passage, which, as it stands, must mean 'on Apulian Voltur just beyond the limit of my native Apulia,' i.e. on Mount Voltur which is in Apulia, and called Apulian, but on a part of it which stretches just beyond the border of Apulia. The explanation given of this is that Horace was born at Venusia on the borders between Apulia and Lucania, and indeed elsewhere describes himself as 'half Lucanian, half Apulian' (*Lucanus an Apulus anceps*, Sat. 2. 1. 34). Such extreme accuracy however of local description seems singularly out of place in so imaginative a passage, and the remarkably harsh variation in the quantity of *Apŭlus*, and *Āpūlia* (which is I think without a real parallel) at once suggests that the text is corrupt. Of the various alterations however such as *in arduo, in aridō, limina sedulae, limina Pulliae* (assumed to be the name of his nurse), none carries conviction. The reading *Volture in avio*, which Keller adopts, is the most taking.

For uncertainties in the quantities of proper names Orelli compares *Priamus Priamides*, *Italus Italia*, &c., but these afford little authority for such a violent double change in two consecutive lines as we have here. The cases in which the poets intentionally vary the accent, and so the quantity, of a repeated word are referred to 1. 32. 11 n.

11. **ludo...**] 'worn out with play and (weighed down) with sleep.' An inaccurate but perfectly lucid expression, copied from Hom. Il. 10. 98, *καμάτῳ ἀδδηκότες ἠδὲ καὶ ὕπνῳ*. For position of *que* cf. 2. 19. 28 n.

13. **mirum quod foret omnibus**] 'so that it (*quod* is explained by *ut...infans*) was a marvel to all.' For *quod*=*ut id*, see Pub. School Primer §§ 172, 173.

14. **nidum**] Because the town was situated like a 'nest' high up among the rocks; it 'nestled' among them. Acherontia, Bantia and Forentum are all small places in the neighbourhood of Horace's birthplace.

15. **saltus**] tracts of hill and dale thickly wooded and used for pasture, 'glens.' *humilis* = 'low-lying.'

17. **ut...dormirem, ut...**] These clauses explain *mirum quod* in l. 13, 'it was a marvel *how*...I slept, *how*....' A clause with *ut* is frequently employed to explain a neuter pronoun, such as *hoc*, *illud*, *quod*, &c., but *ut* here is also to some extent dependent on *mirum*.

atris] 'deadly,' cf. 1. 37. 27 n.

18. **sacra...myrto**] The 'laurel' sacred to Apollo, and the 'myrtle' to Venus, are selected as symbolic of his future career as the poet who should sing the praises of love: Apollo and Venus are marked out as his tutelar deities (cf. *non sine Dis*).

20. **non ..infans**] 'not without heaven's favour a courageous child,' i.e. by heaven's special favour, *non sine Dis* being an instance of litotes (cf. 1. 18. 9 n.).

All the editors give *animosus* = 'courageous,' but it is hard to see what particular 'courage' an infant shews who wanders into the woods and when tired out lies down and falls asleep, or why Horace should allude to his 'courage' here at all.

On the other hand *animus* (cf. *ἄνεμος*, *anima* and *inspirare*, *afflare*) would be correctly used of 'inspiration,' as in Virg. Aen. 6. 12, *magnam cui mentem* animumque | *Delius inspirat vates*. As therefore *animosus* is = 'possessing *animus*,' might not its meanings vary with the meaning of *animus*, and might it not here = 'possessing inspiration,' 'inspired'? The connection with the next stanza is thus admirably maintained: '...an inspired child. Yes, and as you inspired my childhood so will I be yours, O Muses, &c.'

21. **in arduos tollor Sabinos**] 'I climb the Sabine hills,' i.e. to my Sabine farm among the hills, cf. 2. 18. 14 n.

22. **frigidum**] Praeneste 20 miles S.E. of Rome was on a lofty hill and from its consequent 'coolness' was a favourite suburban resort of those who wished to avoid the excessive heat of Rome.

23. **Tibur supinum**] 'the slopes of Tibur.' *supinum*, lit. 'upturned': the opposite of *pronus*.

24. **liquidae Baiae**] 'the clear' or 'bright air of Baiae'; for this use of *liquidus* cf. Virg. G. 4. 59, *per aestatem liquidam*, = 'through the clear summer air.' Horace elsewhere alludes to the 'brightness of Baiae,' Epist. 1. 1. 83, *nullus in orbe sinus Baiis* praelucet *amoenis*. Baiae was the Brighton of Rome, and the whole coast from Baiae to Puteoli was studded with villas. See Merivale, c. 40.

That *liquidae* could mean 'by the sea' I cannot believe, and the description of Baiae here as a 'watering-place' would be curious.

25. **amicum**] gives the reason for his preservation, 'because I was dear to....' *fontibus*, e.g. Castalia, Hippocrene.

27. **non...arbos**] 'neither did an army routed at Philippi nor an accursed tree destroy me.' Horace was a *tribunus militum* in the army of Brutus and Cassius which was defeated at Philippi, cf. 2. 7. 9—16. For the 'accursed tree' cf. 2. 13 Int.

28. **Palinurus**] a promontory on the W. of Lucania so called from the pilot of Aeneas who lost his life there (Virg. Aen. 6. 373). We know nothing of Horace having been nearly shipwrecked.

30. **Bosporum**] cf. 2. 13. 14 n.

33. **Britannos hospitibus feros**] cf. 1. 35. 29 n. Their reputation for cruelty was no doubt in great measure due to the reports of human sacrifices by the Druids, to which Tacitus (Ann. 14. 30) refers.

34. **Concanum**] A tribe of the Cantabri, for whom cf. 2. 6. 2 n. For the Geloni cf. 2. 9. 23 n. Virgil describes them as drinking 'milk coagulated with horse's blood' (*et lac concretum cum sanguine potat equino*). Such stories must be taken at their proper value.

36. **Scythicum amnem**] The Tanais (Don), see Class. Dict.

37. **vos...antro**] 'You too to exalted Caesar, longing to end his labours as soon as he has disposed among the towns his war-worn squadrons, give repose in a Pierian cave.'

Notice the emphatic *vos* connecting this with the preceding stanzas. *simul=simulac.*

For *addidit* the MSS. give *abdidit* and *reddidit*. Orelli supports *addidit* by quoting Tac. Ann. 13. 31, *coloniae Capua atque Nuceria* additis veteranis *firmatae sunt*, and no doubt the practice of giving soldiers assignments of land at the close of a campaign in the neighbourhood of various towns was sufficiently common (see Virg. Ecl. 1); still *addidit* seems a somewhat matter-of-fact and prosaic word. *abdidit* is explained as suggesting the idea of well-won *retirement*, but this idea is harshly expressed by speaking of the troops as 'hidden in the towns.' *reddidit* gives excellent sense, but seems clearly a correction, for had it been the original reading it is difficult to see why it should have been altered to the more difficult *addidit* or *abdidit*.

41. **vos...almae**] 'you gentle counsels give, and when they are given rejoice with kindly care.'

The 'gentle counsels,' which the Muses give and which the victorious Augustus follows, would at once suggest a contrast to every Roman mind with the proscriptions of Marius, Sulla, and Antony.

dato] Horace clearly implies by his use of the perfect part. here after the present *datis* that not merely do the Muses 'give' or 'proffer' counsel, but that what they so proffer becomes a real *gift*, i.e. is not only proffered but *accepted*.

almus, from *alo*, = 'fostering,' 'nurturing'; the Muses treated Caesar as their 'foster-child' (*alumnus*).

Notice that *consilium* is scanned as a trisyllable, the second *i* being pronounced almost like *y*. So too *principium* 6. 6, and in Virgil *abiete* (Aen. 11. 667) as a dactyl.

42. **scimus...**] For the connection of thought see Summary.

impios Titanas immanemque turmam] acc. after *sustulerit* to which the nom. is (*ille*) *qui* in l. 45. The words are a good instance of hendiadys, see 2. 7. 9 n.

44. **fulmine caduco**] 'with down-rushing bolt.' Cf. Prom. Vinct. 358, *καταιβάτης κεραυνός*. *caducus* more usually signifies 'ready to fall,' e.g. 2. 13. 11.

45. **inertem**] The earth is so called because of its huge and apparently motionless bulk, and also to afford a contrast to *mare ventosum*. Cf. 1. 34. 9, where *bruta tellus* and *vaga flumina* are opposed.

46. **urbes regnaque tristia**] 'cities (of the living) and realms of gloom.' Horace elsewhere (2. 20. 5, *urbes relinquam* and 1. 35. 10, *urbesque gentesque*) uses *urbes* absolutely without any adjective as = 'the world,' 'the haunts of men,' and so here, doubtless for the sake of brevity and to avoid too numerous adjectives, he boldly places it by itself in contrast to the 'realms of gloom.' In rendering into English however it seems necessary to add some qualifying words for the sake of clearness.

Notice that *et* joins *temperat* with *regit*, and that *regit* governs all the accusatives from *urbes*.

48. **aequo**] 'impartial.' Notice the emphatic position.

49. **magnum illa terrorem...**] The lines from here to the end are clearly inconsistent with ll. 42—48. After reading how as sole ruler of the universe Jove had with his thunder annihilated the Titans, we are not prepared for the sudden statement that Jove had really quaked for fear, and would indeed but for the firm front displayed by some of his subordinate deities have fared badly. Horace seems to have been unable to forego the opportunity of introducing the brilliant dramatic passage which follows.

50. **fidens...brachiis**] No doubt *fidens* governs *brachiis*, though, as Wickham well says, 'Horace intends by the collocation of *horrida* to give the force of *fidens brachiis quibus horrebat*.' The adj. *horrida* is used partly in its primary sense of 'bristling' in reference to the innumerable arms with which each giant positively 'bristled' (cf. *centimanus Gyas* below) and to the appearance of the 'forest' of arms so upraised (cf. *horridi* 3. 29. 22), partly in its derivative sense of 'fearful' in reference to the effect produced on Jove. Translate 'that band of youth confident in (the horror of) its upraised arms.'

51. **tendentes imposuisse**] 'striving to have piled.' The perfect is used because it was their object not merely 'to pile' Pelion on Olympus but 'to keep it piled' there so as to employ it as a means of scaling heaven. Cf. 1. 1. 4, *collegisse iuvat*. Wickham has a very clear and full note on this point.

opaco='shady,' i.e. well-wooded.

The brothers were Otus and Ephialtes, and for the story cf. Virg. G. 1. 280,

> *et coniuratos caelum rescindere fratres.*
> *ter sunt conati imponere Pelio Ossam*
> *scilicet, atque Ossae frondosum involvere Olympum.*

53. **Typhoeus**] From *τυφώς*, 'a whirlwind.' For the various giants those who will may consult the Class. Dict.

54. **minaci statu**] 'with threatening mien.'

57. **contra**...] 'But what (*sed quid* l. 53)...could they avail rushing against the echoing shield of Pallas?'

aegis=*αἰγίς* (see Lidd. and Scott): in works of art the *aegis* of Pallas is not a shield but a sort of short cloak or breastplate: in Smith's Class. Dict. several illustrations are given. See Athena.

60. **nunquam**...] 'he who from his shoulders shall never lay aside the bow, who...' In the subsequent stanza Horace dwells upon the attributes of Apollo as affording in his beauty and dignity an effective contrast to the monstrous Titans.

For Apollo with the bow cf. the well-known Homeric epithets applied to him, *ἑκατηβόλος*, *κλυτότοξος*, and in Latin *Arcitenens:* the famous statue of the Apollo Belvidere at Rome represents him as the ideal of manly beauty.

61. **lavit**] Cf. 2. 3. 18 n. **solutos**='flowing.'

62. **Lyciae**] The connection between Apollo and Lycia we do not know: perhaps it was due to a supposed connection between Lycia and *lux:* the epithet *λύκειος* applied to Apollo in Greek is variously explained as 'Lycian,' 'light-giving' or 'wolf-slaying,' v. Lidd. and Scott, s. v.

Anyhow we know that Apollo had a temple at Patara on the coast of Lycia where he used to deliver oracles in winter.

63. **natalem silvam**] on Mt Cynthus in Delos. See Class. Dict. s. v. Leto.

65. **vis consili**...] 'Strength void of judgment falls by its own weight: strength self-controlled the gods also increase more and more: but they abhor the strong whose thoughts are busy with all impiety.'

The 'maxims' or 'opinions' (*sententiae* l. 70, *γνῶμαι*) here enunciated express the moral lesson to be deduced from the defeat of the giants and are also further illustrated by the statement of their punishment (ll. 73—77) and by an appeal to the fate of Orion, Tityos and Pirithous.

vis...**vim**...**vires**: usually *vis*='violence,' *vires*='strength,' but here no such distinction is to be drawn.

mole ruit sua, cf. Epod. 16. 2, *suis et ipsa Roma viribus ruit*, the metaphor is from a building which is reared to such a size that it falls in.

67. **idem**]='but they also,' cf. 2. 10. 16 n. *vires*, 'strength,' i.e. the strong; cf. *animo* in next line.

68. **omne nefas animo moventes**] Nauck calls attention to the marked assonance in *ne ne, mo mo*.

70. **notus et**...] 'and Orion too notorious as the assailant of the spotless Diana.'

73. **iniecta**...] 'Piled on her own monsters Earth groans, and mourns her offspring hurled by the thunderbolt to pale Orcus.'

The giants were the offspring of earth, hence called *monstra sua*. Cf. *γίγαντες* as if from *γαῖα* and *γίγνομαι*.

75. **peredit**] Notice that this is a perfect. The giants were pinned to the ground with a thunderbolt, and then had a mountain piled upon them: the volcanic nature of Etna and similar mountains was supposed to be due to the fire thus planted at their base, and their eruptions to the agonized writhings of the giants.

78. **reliquit**] 'has left,' i.e. from the time when it was placed there. For *Tityos* cf. 2. 14. 8 n.

nequitiae additus custos] *nequitiae* is dative after *additus*, the vulture is 'assigned to his profligacy,' i.e. assigned to him on account of his profligacy, as a perpetual warder. Plaut. Aul. 3. 6. 20, has *custodem addidit*.

79. **amatorem**] '*per λιτότητα pro scelesto raptore*' Orelli; and for the bad sense of *amator*, cf. Epist. 1. 1. 38, Cic. Tusc. 4. 12. 27, *aliud est amatorem esse, aliud amantem*.

trecentae] i.e. any indefinite number: in this sense *sexcenti* is more common. Pirithous attempted to carry off Proserpine.

It has been suggested to me, and I think with sound reason, that the mythological instances selected by Horace in these concluding stanzas are selected with a definite purpose: they are all instances of those whom lust has ruined—*tentator Orion, incontinens Tityos, amator Pirithous*. Considering to whom the Ode is addressed and whose victories are being described, there can be little doubt who the fallen foe hinted at is,—the Roman Antony who had perished in the meshes of Cleopatra. For similar eloquent omissions of his name cf. 1. 37 Int., 3. 8. 18 n.

ODE V.

'Jove is the king of heaven and Augustus is his vicegerent on earth, as shall be manifest, when he has added Britain and Parthia to his empire. And yet (though Rome's fortune and Rome's future are thus assured) could the soldiers of Crassus condescend to purchase their lives by repudiating their religion and their race and accepting the life of barbarians? It was such a decay of the true spirit of national honour that Regulus foresaw and feared when he refused assent to dishonourable terms, as involving a precedent which would be fatal to ages yet unborn. "No," he said, "let those who surrendered perish unpitied. Why should you seek to recover such men? Once cowards they will be always so. Think how they have given glory to Carthage and brought Italy low even to the dust." And then without one kiss to wife or child as one disgraced, without raising his eyes from the ground until he had confirmed the wavering senate in their stern resolve, he hastened back to exile, to torture and to death.'

For the defeat of Crassus, &c. see 1. 2. 22 n.

1. **caelo**] with *regnare* in opposition to *praesens divus*.

3. **adiectis**] to be taken in connection with the future *habebitur* as=not 'since they have been,' but 'when they shall have been added.'

For the *Britanni* cf. 1. 35. 29 n. Julius Caesar had made raids into Britain B.C. 55 and 54, but it was not really subjugated until the reign of Claudius, A.D. 43.

4. **gravibusque Persis**] See note on 1. 2. 22, *graves Persae*.

1—4. Plüss rightly observes that these four lines give the ground for the indignant question which follows, see Summary.

5. **milesne...**] A sudden outburst of indignation: 'Could the soldier of Crassus *live* in disgraceful wedlock, his wife a barbarian?' It seems simplest, with Wickham, to take *coniuge barbara* as an ablative absolute, rather than as the ablative after *turpis*='disgraced by a barbaric wife': the sense is the same in both cases.

6. **hostium socerorum**] Conington's 'earning his *foemen-kinsmen's* pay' avoids the awkward word 'fathers-in-law.'

7. **pro**] '*est demirantis cum indignatione*' Orelli. 'O shame for our senate and character overthrown.' *curia*, originally =the Curia Hostilia where the senate met frequently, is used for the senate itself (cf. 2. 1. 14, *consulenti curiae*), which is here mentioned as a type of Roman institutions.

9. **Medo Marsus**] Notice the antithetical collocation. The Marsi were proverbial for their bravery. Cf. 2. 20. 18, and for the famous Marsic War, see 3. 14. 18 n. Horace with a reasonable partiality joins with them his native Apulians.

10. **anciliorum**] See Dict. Ant. s. v. Salii. On the preservation of the *ancile* which fell from heaven the safety of Rome was said to depend. Horace seems to have known a nom. *ancilium*.

togae] The distinctive Roman dress, cf. Virgil's famous line Aen. 1. 282,

Romanos rerum dominos gentemque togatam.

11. **aeternae**] 'undying,' in reference to the famous fire which was kept ever burning on her altar.

12. **incolumi...**] 'While Jove's temple stands uninjured and the city Rome,' i.e. the soldier acts as though these were in ruins. *Iove* is put for 'the temple of Jove,' i.e. the Capitol, the sign and symbol of Rome's dominion. Cf. 3. 3. 42, *stet Capitolium*.

13. **hoc**] See Introduction to Ode.

15. **et exemplo...pubes**] 'and making ruin extend to the ages yet to come from the precedent, if the captive youth were not allowed to perish unpitied.'

The phrase *perniciem trahentis* is remarkable: but since *traho* = 'to draw,' 'drag out,' 'extend,' a person may be said 'from a precedent to drag out or extend ruin into the future,' who describes or foresees ruin so extending from a precedent into the future. So Plüss renders *voraussichtlich hineintrug*, Nauck *trahi dicentis*. The emendation *trahenti* is tempting but clearly wrong, for *trahentis* is necessary as a parallel to *dissentientis*: Regulus objects on two grounds, (1) he disagrees with the actual terms as disgraceful, (2) he foresees that the precedent involved is ruinous.

17. **si non...pubes**] These words explain *exemplo*: the precedent would arise 'if, &c.' For the lengthening of the final syllable in *periret*, cf. 1. 3. 36 n. *perirent* is an obvious correction and doubtful grammar.

Plüss argues strongly that the doom of the 'captive youth' was not dependent on the decision of the Roman Senate, but on that of the Carthaginians who might possibly treat them as well as the Parthians afterwards did the troops of Crassus, and also that it is the fate and conduct of Regulus which are the main point on which Horace is dwelling. He therefore puts a full stop after *periret*, and makes *immiserabilis captiva pubes* an indignant exclamation, 'Unpitied (be) the captive youth!' the description of Roman disgrace which follows giving the reason why there should be no pity. The sense given is excellent and the ring of the verses much improved by this punctuation, which is very likely to be right.

18. **signa**] i.e. Roman eagles.

20. **sine caede**] 'without bloodshed': notice the brilliant antitheses *militibus sine caede, civium retorta...libero*, warriors who surrendered without fighting, free Romans who had become Carthaginian slaves.

21. **ego...vidi, vidi ego**] Notice the emphasis with which *ego* = 'with my own eyes' is repeated, and how in repeating the two words *ego vidi* the order is carefully changed, in accordance with the almost universal practice of the Roman poets, for a beautiful example of which cf. Ov. Her. 5. 29—32, and cf. 4. 13. 1, *audivere Di...Di audivere*.

23. **portasque non clausas**] The sign of security and peace. Cf. A. P. 199, *apertis otia portis*.

et arva...nostro] 'The fields being tilled our warriors had devastated.'

25. **scilicet**] from *scire licet* 'one may know,' 'you may be sure,' 'doubtless,' is frequently used ironically. *acrior* = 'keener for the fray.'

27. **damnum**] Orelli says 'not the loss of the ransom' but the 'damage which would accrue from such a precedent.' I certainly think that *damnum* does refer to *auro;* Regulus of course does not mean 'Think too of the money it will cost,' but he uses the words in bitter irony, just as he had used the strictly mercantile words *auro repensus* ('handed back over the counter for due weight of gold'): 'if,' he says, 'you care not for the disgrace (*flagitium*) of such traffic, at any rate I may urge you to buy something worth what you pay for it,' which he then shews (ll. 27—36) these soldiers are not. So too Nauck takes it, comparing Eur. Rhes. 102, *αἰσχρὸν γὰρ ἡμῖν καὶ πρὸς αἰσχύνῃ κακόν*.

amissos colores] i.e. its pristine purity and whiteness. *medicata fuco* = 'tinctured with dye.' *medicare*, 'to doctor,' is frequently used as = 'to dye,' as is the Greek *φαρμάσσειν*.

29. **semel**] *ἅπαξ*, 'once,' 'once for all.'

30. **curat...**] 'cares to be restored to the degraded.' *deteriores fiunt ex bonis, peiores ex malis*, says the Scholiast.

31. **extricata**] from *ex* and *tricae* 'trifles' (said to be derived from Trica a proverbially insignificant town in Apulia) and then 'petty annoyances,' 'perplexities.'

33. **perfidis**] in opposition to *credidit*, cf. 3. 7. 13 *perfida credulum* and 3. 27. 25 *doloso credidit*, and also with a special reference to the 'perfidy' which without reason was always attributed by Roman writers to the Carthaginians, e.g. Livy in describing the character of Hannibal attributes to him *perfidia plus quam Punica*. Cf. 4. 4. 49, *perfidus Hannibal*.

35. **restrictis lacertis**] 'With arms bound behind his back.' Cf. l. 22.

36. **sensit**] as usual of feeling anything painful, cf. 2. 7. 9 n.

iners = 'spiritless,' used of dull, sluggish cowardice, cf. 4. 9. 29, *inertia*.

37. **hic...**] 'He, ignorant whence to win life, confounded peace with war.' *hic* is rhetorically used to produce a vivid effect, as though Regulus picked and pointed out a single soldier: intensity is gained by individualization.

unde vitam sumeret puts into oblique narration the soldier's thought, which would be *unde vitam sumam?* The answer ought to have been 'By the sword.'

The words *pacem duello miscuit* contain the same 'mercantile' idea which has been referred to in the notes on ll. 25, 27: the soldier forgot that in war there should be no 'making of terms,' no 'bargaining,' no such *peaceful* methods of settlement.

38. **duello**] This old form of *bellum* is affected by Horace here to give a sort of archaic dignity to the passage, cf. 1. 34. 5 n. A similar transition of *du* into *b* is found in *bis* = *duis*, cf. *duo, duplex*. So too in old Latin *duonus* = *bonus*.

40. **altior ruinis**] Clearly not 'loftier than the ruins,' but 'towering higher by,' or 'on the ruins of Rome,' cf. Luc. 1. 480, *victoque immanior hoste*, Eur. Hipp. 729, ἵν' εἰδῇ μὴ 'πὶ τοῖς ἐμοῖς κακοῖς | ὑψηλὸς εἶναι.

41. **fertur**] Here Regulus' speech ends, and the narrative recommences: the transition is made clear by placing *fertur* as first word of the sentence.

42. **ut capitis minor**] Horace after his manner slightly alters to a more poetical shape the technical legal phrase *capite deminutus*. The word *caput* was used to express the full body of rights possessed by a Roman citizen, viz. those of liberty, citizenship and family (*libertatis, civitatis, familiae*): the loss of any of these, e. g. of liberty as in the case of Regulus, involved *deminutio capitis*. Being therefore no longer a full citizen, Regulus considered himself to have forfeited also the position of *pater familias*, or 'head of the household.'

capitis is the so-called genitive of respect, and is to be compared with such phrases as *militiae impiger, integer vitae, seri studiorum*, &c.

44. **torvus**] 'grimly.'

45. **donec...**] goes with *posuisse:* he fixed his gaze grimly on the ground '*until* his weighty words might confirm the wavering fathers with counsel such as never before was given': after that he recovered his Roman calmness as described in ll. 49—56.

firmaret and *properaret* are both subj. because *donec* indicates not merely time but also the end Regulus aimed at.

46. **auctor** (= *qui auget*) is used of one who 'gives strength' to anything, hence frequently the 'author,' 'originator,' 'supporter' of a proposal; but there often attaches to it, as here, a collateral notion that the person to whom it is applied possesses *auctoritas*, that his character lends weight to his words.

Orelli says that the use of *consilio* is pointed; that whereas a senator had a right *sententiam dicere* 'to declare his judgment,' Regulus as being *capitis minor* was now only able *consilium dare* 'to give advice,' and I suppose he must therefore explain *numquam alias dato* as expressing that Regulus 'had at no other time so given *counsel*,' thus again recalling his degradation. Such an explanation seems too recondite: the weight thrown on *consilio* is too great, and the meaning of this bold and powerful stanza is rendered obscure to any but critical and learned readers, and lastly, the whole purport of the stanza seems to be to portray the dignity of Regulus rather than his degradation (see note on *auctor*). I translate therefore, 'with counsel such as ne'er before was given,' and explain the words as referring to the unprecedented nobility of the counsel with which Regulus counselled his own certain death.

48. **egregius exsul**] Oxymoron. *properaret*, emphatic: he 'hastens' lest he be recalled.

49. **atqui**] Cf. 1. 23. 9 n.

50. **non aliter**] To be taken with *quam si*, l. 53.

51. **dimovit**] from *dis* and *movere*, 'to make to stand apart,' so as to form a lane down which one may pass.

53. **clientum...relinqueret**] 'he were leaving the tedious business of his clients, their suits decided.' It was the duty of the *patronus* to give advice and assistance to his clients (*clientes*, κλύοντες, 'those who listen'), especially on legal matters, the old Roman aristocracy all possessing legal training: this he would do at Rome, after which he would be free to seek the repose of his country estates.

55. **Venafranos...Tarentum**] Local colouring to give reality and distinctness, see 1. 1. 13 n. See too 3. 7. 1—8, *Favonii, Thyna, Notis, Oricum, Caprae*. As here, he frequently selects his names a good deal for their harmonious sound. Moreover the quiet ending of the Ode affords an artistic contrast to the rhetorical emphasis of the main portion, cf. 4. 2. 60 n., 4. 14. 52 n.

56. **Lacedaemonium** because founded by Phalanthus, for whom see Class. Dict.

ODE VI.

'The sins of the fathers will be visited upon the children until the crumbling temples of the gods are restored: to reverence for the gods we owe the rise of our empire, to our neglect of them we shall owe its ruin; let the defeats we have already suffered be a warning to us. Moreover immorality, like a rising flood, has overspread the nation and sapped the foundations of that simple household life in which were reared the early soldiers of Rome. Alas, so we move from bad to worse.'

The Ode commemorates two portions of the domestic policy of Augustus, (1) The restoration of many decayed temples (Virgil says 300, Aen. 6. 716, *maxima tercentum totam delubra per urbem*) as a visible sign of his desire to restore the old customs and observances of Rome, cf. Ovid, Fast. 2. 63, where he addresses him as *templorum positor, templorum sancte repostor;* (2) The introduction of several measures intended to check the continual decrease in the number of regular marriages which was due partly to the decay of religious feeling and a consequent looseness of morals, partly to the increased cost of living and the more luxurious habits of society—causes which always rapidly diminish the number of marriages in a community and which legislation fails to obviate. See Dict. Ant. *Lex Iulia Papia et Poppaea*, and cf. 3. 24 and 4. 5. 21—25. For the whole subject see Merivale, c. 33.

1. **delicta...**] Orelli quotes in illustration a fragment of Euripides (*τὰ τῶν τεκόντων σφάλματ' εἰς τοὺς ἐκγόνους | οἱ θεοὶ τρέπουσι*), which seems to reproduce the very words of Exod. 20. 5, 'I, the Lord thy God, am a jealous God, visiting the iniquity of the fathers upon the children.'

2. **Romane**] So too the singular is found in the famous line of Virgil, Aen. 6. 852, *Tu regere imperio populos, Romane, memento.*

3. **labentes**] 'mouldering': *labi*, 'to slip,' 'glide,' 'fall away,' is admirably used of the sure but silent process of decay. Notice the different quantity and meaning of *labantes* in 3.5. 45.

5. **dis...imperas**] 'the lord of mankind only because thou art the servant of the gods.' Merivale. Cf. 1. 12. 57, *te minor latum reget aequus orbem*, and see n. on 3. 1. 5.

te minorem geris = 'dost carry thyself (as) inferior,' 'behave thyself as owing obedience to.'

6. **hinc**] 'from this,' i.e. from shewing obedience. With *principium* supply *est*. For the scansion of *principium* see 4. 4. 41 n.

8. **Hesperiae**] 'the land of the West,' i.e. Italy; cf. 2. 1. 31 n. *luctuosae* is explained by the next two stanzas.

9. **iam bis Monaeses**] These 'two' defeats have always been explained of the defeat of Crassus B.C. 53 and that of L. Decidius Saxa, the lieutenant of Antony, B.C. 54 by Pacorus the son of Orodes king of Parthia. The general however who defeated Crassus is called Surenas not Monaeses, and there seems to be no reference here to Crassus, so that in Orelli's fourth edition Mommsen's explanation is accepted. He considers that the first defeat is that of Decidius Saxa and the second that in which two legions of Antony under Oppius Statianus were cut to pieces B.C. 38. We do not know who commanded the Parthians on that occasion, but we know that in the next year a distinguished Parthian general called Monaeses deserted to Antony.

10. **non...impetus**] 'have crushed our unblest assaults.' For the verb in sing. cf. 2. 13. 28 n.

non auspicatos signifies that as the gods were neglected they refused their favour to the arms of Rome, which are therefore spoken of as 'lacking good auspices,' 'unblest.' Those who consider that there is an allusion to Crassus refer to the evil omens which attended his departure, e.g. the seller of figs (*cauneae*) who, as the legions were embarking, kept crying *cauneas* (=cave ne eas), Cic. de Div. 2. 40.

11. **adiecisse renidet**] *renidet* takes an infinitive from the general sense of 'rejoicing' contained in it; cf. 1. 21, *doceri gaudet*. It literally means 'beams back' or 'beams again,' and Horace almost seems to have selected a word which should portray the grin of satisfaction with which the face of a savage positively 'beams again' when tricking himself out in a new piece of finery.

13. **seditionibus**] See 3. 3. 29 n. The reference is to the civil wars, which since the days of Marius and Sylla had

'seized on' (cf. *occupatam*) Rome and made it their prey, but especially to the final struggle between Octavian and Antony, which was concluded by the battle of Actium, B. C. 31. *paene* goes with *delevit*.

14. **delevit Urbem Dacus**] Notice the effective juxtaposition of *Urbem* and *Dacus*. *delevit* is the strongest word Horace could have selected, the word used by Cato the censor, with reference to Rome's greatest rival, *delenda est Karthago*. Dacian bowmen served under Antony at Actium. *Aethiops* refers to the Egyptian troops who manned the fleet of Cleopatra.

17. **fecunda...**] 'generations prolific in guilt first defiled wedlock and the family and homes: from this source did disaster's growing flood o'erspread our name and nation.'

culpae is the gen. after *fecunda*, which implies abundance. Cf. 3. 11. 26, *inane lymphae*, 3. 30. 11, *pauper aquae*, 4. 4. 58, *ferax frondis*, 4. 6. 39, *prosperam frugum*, 4. 8. 5, *dives artium*.

18. **primum** forms the link between this and the previous stanza: 'the *origin* of all was, &c.'

inquinavere] derived from *in* and *coenum* (pronounced *koinum*), 'mud,' = 'to cover with mud,' 'defile.'

20. **patriam populumque**] found also in Ovid and Juvenal, the combination being obviously a favourite one, owing to its sonorous character.

21. **motus Ionicos**] 'dances,' such as would be in favour among the luxurious inhabitants of Asia Minor. With the Greeks and Romans dancing was an accomplishment rarely practised except by slave girls who exhibited their skill for hire at banquets and the like.

22. **fingitur artibus**] 'is instructed in accomplishments': *artes* refers to the various *artificial* attitudes and gestures, which one who learns dancing must study. Many MSS. have *artubus*.

23. **iam nunc**] 'even now,' i.e. while still unmarried, in opposition to *mox*, l. 25. 'Even now too she dreams of unhallowed amours from the bottom of her soul.'

24. **de tenero ungui** (cf. Cic. ad Fam. 1. 6. 2, *praesta te eum, qui mihi a teneris, ut Graeci dicunt, unguiculis es cognitus*) is a translation of the Greek phrase ἐξ ἁπαλῶν ὀνύχων, which

seems to mean not 'from the time when the nails are tender,' i.e. 'from tenderest years,' but 'from the most sensitive part of the body,' or as we say, 'from the heart' (*penitus, medullitus*), the base of the nail where it joins the flesh being peculiarly sensitive and susceptible to feeling.

29. **non sine conscio**] Litotes = 'with the full privity of her husband.'

30. **institor**] Not a 'pedlar,' as usually explained, which is inconsistent with l. 32, but as Ulpian (Dig. 14. 3. 3) explains the word, *qui alicui negotiationi quaestuariae praeponitur*—'a broker,' 'a merchant.'

32. **dedecorum...**] 'who highly pays the price of shame.'

33. **non his...**] 'not from such parents sprang the youth who dyed the sea....'

34. **aequor**] For the victory referred to cf. 2. 12. 2 n.

35. **ingentem Antiochum**] *ingens* is a slight poetical alteration of the ordinary title of Antiochus the Great. He was king of Macedonia (B.C. 223—187) and was defeated by L. Scipio at Magnesia B.C. 190.

36. **Hannibalemque dirum**] For *dirus* the standard epithet of Hannibal cf. 2. 12. 2 n. His invasion lasted from B.C. 218—203 and he was finally defeated by Scipio at Zama B.C. 202.

37. **rusticorum militum**] 'yeomen soldiers.' Horace refers to those hardy farmers who in peace living on their own farms in war had furnished the commonwealth with its best soldiers, but whose rapidly declining numbers are under the empire continually deplored by both poets and politicians.

38. **Sabellis**] The Sabines are selected as the type of a sturdy simple mountain race. Cic. pro Lig. 11 calls them *florem Italiae et reipublicae robur*. Cf. too Virg. G. 2. 531.

39. **et severae...**] 'to shoulder the faggots hewn at a stern mother's bidding.'

42. **mutaret**] refers to the general change of effect produced by the lengthening shadows thrown by the mountains as the sun begins to sink behind them. The quiet beauty of the stanza deserves attention.

iuga demeret] Homer uses βουλυτόνδε Il. 16. 779 = 'towards evening.'

44. agens abeunte] Oxymoron.

45. damnosa] After presenting in the main portion of the Ode a picture—not unlike the pictures Hogarth has painted—of what life *was* at Rome, the poet has in ll. 33—42 painted a sketch, half historical half idyllic, of what life *had been* and still *might be*. But now his reason overpowers his hopes: sad reality recurs to him and warns him that such visions of the future are but dreams. Harshly thrown forward at the commencement of the stanza the word *damnosa*, as Plüss remarks, '*klingt wie ein Seufzer*.'

The pessimist theory of the degeneration of the human race was embodied in the popular stories of the four ages of gold, silver, iron, and brass, but has been happily annihilated by scientific study of the history of mankind.

46. aetas...] Notice the masterly brevity of expression, these last three lines in eleven words describing the downward progress of four generations.

peior avis] 'worse than *that of* our grandsires.' Neither Latin nor Greek can use a pronoun as 'that' is used in the above phrase: they must therefore say 'the age of our fathers worse than the age of our grandsires,' or take a short cut (*compendium*, whence the phrase *comparatio compendiaria* applied to the idiom) and say 'worse than our grandsires.' For the *comparatio compendiaria* cf. 2. 6. 14 n.

47. daturos] 'about to produce.'

ODE VII.

'Why weep, Asterie, for your absent lover? He is faithful, and though compelled by storms to winter at Oricum, will be back with spring's earliest Zephyr. It is for you he sighs all night, and, though his hostess sends to tell him how she adores him and how dangerous it is to scorn such offers, he pays no more heed than a rock, unmoved to this hour. Only, Asterie, be careful yourself, and do not grow too fond of that peerless cavalier Enipeus: when he sings his doleful ditties beneath your window don't look out, and when he calls you cruel, be so.'

1. candidi] 'bright,' 'cloudless.' Cf. 1. 7. 15, *albus ut obscuro deterget nubila caelo | saepe Notus*, where the epithet 'white' is explained by the words which follow: it is 'white' because 'it sweeps away the clouds.'

2. Favonii] Because they are the harbingers of spring. Cf. Lucr. 1. 11 and 5. 736, *It ver et Venus et veris praenuntius ante | pennatus graditur Zephyrus*.

For *Favonii*, *Thyna*, &c. see 1. 1. 13 n.

3. Thyna] So 1. 35. 7, *Bithyna carina* of a merchant vessel trading to Bithynia. For the *Thyni* see Class. Dict. s. v. Bithyni. *beatum* = 'enriched.'

4. fide] Note this form of the genitive. Virg. G. 1. 208 has *die*.

5. Gygen? ille] Notice how by keeping the proper name till last and then beginning with the emphatic pronoun *ille* Horace passes with perfect ease and clearness from what Asterie is doing to what Gyges is doing.

Oricum] A port of Epirus at the entrance of the Adriatic.

6. Caprae] The goat Amalthaea which suckled the infant Jove was placed as a constellation among the stars. It rises at the end of September, and apparently after its rising stormy weather was considered to have set in and navigation ceased for the winter. Cf. 4. 5. 11 n.

insana] because of the violent storms which accompanied it. Cf. 3. 29. 19, *vesani Leonis* = 'the Lion with its violent heat.'

9. atqui] See 1. 23. 9. It is strongly adversative, = 'and yet.' *sollicitae* = 'love-sick.'

10. suspirare...] 'saying that Chloe sighs, and, poor lady, is consumed with a flame like thine.' Orelli says *tuis ignibus* = *Gyge, quem tu ardenter amas*, but it is to me inconceivable that what Horace says is this, 'and yet a messenger, reporting (i. e. to him, Gyges, the *ille* of l. 5) that Chloe sighs, and, poor lady, is in love with the object of thy passion, tempts him craftily....' The use of the pronouns in such a sentence is to me an insoluble problem, and cannot be explained by adducing such a sentence as that in Ovid (Am. 3. 9. 56), where a lady says, addressing her lover, *dum tuus ignis eram*, 'while I was thy flame,' which is perfectly simple: moreover the use of the plural *ignes* would need justification. On the other hand

by translating *ignes* 'passion' (as in 1. 13. 8, 1. 27. 16) all is at once simple. The *nuntius* does not indeed use the word *tuis* to Gyges; he would use some intense adjective instead, e.g. 'warmest': but Horace *in reporting to Asterie* what the *nuntius* says, knowing that no adjective could so forcibly appeal to Asterie as a personal one, substitutes *tuis*—'Remember,' he says, 'Asterie, that Chloe's messenger says she sighs for him, has a passion for him—like yours.'

13. **ut...impulerit**] dependent on *refert*, to which the nom. is *nuntius*. *perfida credulum:* for the same antithesis cf. 3. 5. 33 n.; for antithesis intensified by juxtaposition cf. 2. 4. 6 n.

14. **nimis casto**] 'too chaste,' not in reality but as the messenger would persuade Gyges. For the story see Class. Dict. s. v. Bellerophon.

17. **datum Pelea Tartaro**] 'Peleus almost given over to death.' *Pelĕă*=Πηλέᾶ. For the story see Class. Dict. s. v. Peleus or Acastus.

18. **Magnessam**] Μάγνης, fem. Μάγνησσα, a dweller at Magnesia in Thessaly. *dum fugit abstinens*='while he soberly shunned': for *dum* cf. 1. 10. 11 n.

19. **et peccare...**] 'and cunningly brings forward stories that guide to guilt.'

20. **historias**] 'stories,' cf. 2. 12. 10 n. *movet* is accurately used of 'stirring up' or 'bringing to light' anything which was forgotten or unknown, e.g. Virg. Aen. 1. 262, *fatorum arcana movebo*. *monet*='reminds him of' has the preponderance of MS. authority.

21. **frustra**] See 3. 13. 6. *Icari* is either the gen. of *Icarus*, or, as Orelli takes it, the contracted gen. of *Icarium*=*Icarium pelagus*. The former seems much more natural, and 'rocks of Icarus' seems a very obvious way of describing 'rocks in the Icarian sea.'

22. **adhuc**] 'to this hour,' not, as *hactenus* would, implying any doubt of his continuing so. Wickham.

integer expresses that he was 'untouched by' or 'proof against all blandishments.' Cf. 2. 4. 22 n.

at tibi] Notice the emphasis.

23. **Enipeus**] The Enipeus is a river in Thessaly, but here, as Nauck points out, the word is connected with ἐνίπτω, ἐνιπή, and so='the reprover,' cf. *vocanti duram* below.

24. **plus iusto placeat**] 'find more favour than is fair.'

26. **conspicitur**] 'attracts the gaze' (is the cynosure of every eye): *conspicio* is used when the gaze is concentrated on anything: it implies merit in the object. Hence *conspiciendus* frequently='beautiful,' 'distinguished.' See Dict. s. v.

gramine Martio] On fine afternoons the sunny expanse of the Campus Martius (*apricum Campum* 1. 8. 3) was the regular resort of all who desired exercise, which generally ended with 'a swim down the Tuscan stream.' See next line, and also 3. 12. 7.

30. **sub cantu**] 'soon as you hear the strain.' *sub* indicates close *succession:* she looks out directly after hearing. Cf. Caes. B.C. 1. 27, *ne sub ipsa profectione milites oppidum irrumperent;* Ov. M. 1. 494, *sub luce*.

Wickham however says *sub*='at the sound of.' Cf. Soph. El. 711, χαλκῆς ὑπαὶ σάλπιγγος ᾔξαν. So too, ὑπ᾽ αὐλοῦ, ὑπὸ κήρυκος, &c.

ODE VIII.

Horace represents himself as entertaining Maecenas. 'You ask me why I, a bachelor, keep festival on the kalends of March, for with all your lore, Maecenas, you are at a loss on this point. The fact is I made a vow to keep to-day as an annual holiday, for it was on this day that I narrowly escaped being killed. And so, Maecenas, drink a cup in honour of my safety and forget for a while the cares of government: well may you do so for on all sides the political horizon is free from signs of danger and all our foes are vanquished.'

The date of the Ode is approximately fixed by the allusions contained in it as B.C. 30 or 29. See notes.

1. **quid agam...quid velint**] Oblique interrogation dependent on *miraris*, which is the main sentence.

The Matronalia, a festival celebrated by married women in honour of Juno Lucina, took place on the first of March, which therefore seemed a singular day for a bachelor to be observing

2. **velint**] sc. *sibi*='mean.' Cf. Cic. 2 Verr. 2. 61. 150, *quid illae sibi statuae inauratae volunt?* 'what is the meaning of those gilded statues?'

3. **in caespite vivo**] 'on living turf,' i.e. on an altar of fresh-cut turf, cf. 1. 19. 13 n.

5. **doete...**] 'O Maecenas, learned in the lore of either tongue,' i.e. for all your knowledge of Greek and Roman folk-lore, you cannot find any tale, or story, or legend which could account for my treating to-day as a festival.

sermones=old tales, handed down chiefly by word of mouth, in connection with popular customs and holidays. The word is clearly distinguished from *linguae* and therefore the rendering 'learned in the speech of either tongue' must be wrong, apart from the fact that it does not explain the plural *sermones* and is an unmeaning compliment.

utriusque linguae] so Cic. de Off. 1. 1. 1, *ut par sis in utriusque orationis facultate:* the Romans habitually read and used Greek, but ignored other languages: hence Horace's meaning is perfectly clear when he speaks of 'either tongue.'

6. **album Libero caprum**] The 'goat' was sacrificed to Bacchus because it does great damage to vineyards. Black victims were offered to the gods below, white ones to the gods above.

Bacchus is frequently represented as the special patron and protector of poets, cf. 2. 19. 6 n.

7. **prope funeratus**] see 2. 13 Int. *funeratus* should mean 'buried,' but clearly here means 'killed,' 'made ready for burial.'

10. **corticem...**] 'shall remove the cork fastened down with rosin from a jar that was (first) taught to drink the smoke in Tullus' consulship.'

Wine intended for keeping was drawn off from the *dolium* or cask into the *amphora* (see Dict. Ant.), corked and sealed (*corticem adstrictum pice*, cf. *conditum levi*, 1. 20. 3), labelled with its own name and that of the consuls of the year, and then, if early maturity was desired, placed in the *apotheca* (ἀποθήκη—whence our modern 'bodega'), an *upper* room which received a good deal of warmth and smoke from the bath furnaces. Cf. 3. 21. 7, where Horace says to a jar *descende*, i.e. from the *apotheca*.

For the practice of fastening down corks, &c. cf. Theoc. 7. 147, τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ, 'he was undoing the four-year-old rosin from the head of the jars.'

11. **amphorae**] from ἀμφί and φέρω, something with two handles.

bibere institutae]='taught to drink' seems intended for a half-comic expression, cf. too *funeratus* above.

12. **Tullo**] L. Volcatius Tullus was consul B.C. 66, the year before Horace's birth, cf. 3. 21. 1, *o nata mecum consule Manlio...testa*, and 3. 14. 18, where he speaks of *cadum Marsi memorem duelli*, the Marsic war having taken place B.C. 88. Wine seems to have been kept for great and even incredible periods: Martial alludes to people in his day (flor. 90 A.D.) drinking *Opimianum*, Opimius having been consul B.C. 121.

13. **cyathos amici sospitis**] 'cups (in honour) of your friend's safety.' *cyathos* (see Dict. Ant.) is strictly a ladle holding a certain amount and used in mixing; it is here used generally='a cup.' For the construction of *amici sospitis* see 3. 19. 9 note. *centum* is used indefinitely.

14. **et vigiles...**] 'carry on the sleepless lanterns to the dawn.' Cf. 3. 21. 23.

17. **mitte...**] 'lay aside a statesman's anxieties for the city.' Both Orelli and Wickham explain *civiles* as referring to 'domestic,' 'internal,' as opposed to 'military,' 'external' government. By giving this special and contrasted sense to *civiles* they make it impossible to trace the connection of thought between this and the next line. Orelli says supply '*for*' before *occidit*, but the sense of 'lay aside your anxieties about *internal* government *for* all our *foreign* foes have been vanquished' is intolerable: Wickham on the other hand says '*civiles*=*domesticas*, opposed to the foreign questions in the following lines,' an explanation which severs all connection of thought. No doubt it is true that Augustus had at this time entrusted the *civil* administration to Maecenas and the *military* administration to Agrippa, but Horace is not alluding to this division: he uses the word *civiles* in a wide and general sense: 'cease,' he says, 'from the anxieties a statesman might reasonably feel on behalf of the city, and you may well do so as with the complete victory of Augustus' arms abroad you have little reason to fear those outbreaks of faction to which his defeat might have given rise.'

For *civiles* cf. Epist. 1. 1. 16, *mersor civilibus undis*, 'I plunge into the sea of politics.'

18. **Daci Cotisonis**] The Dacian prince Cotiso had promised his assistance to Antony, and was defeated by M. Crassus B.C. 30.

Notice how throughout this passage no reference is made to the defeat of Antony at Actium: it is of his defeat that the poet is thinking when he bids Maecenas 'cease his anxiety,' but the laws of poetry and propriety forbid the mention of a victory which brought no triumph in its train. The same eloquent silence is preserved, 1. 37.

19. **Medus**] 'Our foe the Mede is engaged in civil strife calamitous (only) to himself.' For *Medus*='Parthian' see 1. 2. 52 n. The Parthian monarch Tiridates who had been placed on the throne by Augustus, was being attacked by Phraates who had been deposed for his tyranny, cf. 1. 26 Int.

sibi goes both with *luctuosis* and *dissidet*: its proximity to *infestus*, with the sense of which it only interferes, seems awkward.

21. **servit Hispanae...**] Statilius Taurus defeated the Cantabri, B.C. 29, an event which adequately explains the allusion here. For the condition of Spain cf. 2. 6. 2 n.

vetus] Livy, 28. 12, remarks that Spain was the province which the Romans entered first and subdued last.

23. **iam Scythae**] 'By now the Scythians with bow unstrung prepare to quit their plains.'

24. **campis**] See 2. 9. 23 n.

25. **neglegens...**] 'Away with care, (for a few hours) a simple citizen cease to be too anxious lest in any way the nation suffer harm.'

Orelli is clearly wrong in saying *privatus=cum sis privatus*: it is indeed true that Maecenas, wisely preferring the reality of power to the distinctions of office, remained through life a simple knight and was therefore always technically *privatus*, an unofficial simple citizen; but on the other hand he was at this very time actually in charge of the government of Rome, and it would be more than absurd for Horace to say to him 'cease, since you hold no official rank, to perform your duty!' Here as in his note on *civiles* Orelli displays a tendency not uncommon among scholars: he prefers a learned

to a natural explanation. What Horace says is what any one might say asking a great statesman to dinner, 'Come and forget for a time the cares of state in the enjoyment of private society.'

Schütz agrees with Orelli saying that the office of *praefectus urbis* was never 'ein wirklicher *magistratus*'; Lehrs, Meineke and others are so troubled by the difficulty that they resort to their usual remedy of rejecting the stanza.

ODE IX.

A dialogue between two lovers, the 1st, 3rd, and 5th stanzas being spoken by the man (whom some editors amuse themselves by calling Horace), the others by the lady. The Ode is faultless in form and finish, and has found hosts of translators and imitators. It is called *carmen amoebaeum* from ἀμείβεσθαι, to converse in dialogue, cf. Theoc. 8. 31, ἀμοιβαῖα ἀοιδά: this is the only specimen in Horace, but for others see Virg. Ecl. 3 and Theoc. 8. The rule is that the second speaker in the dialogue should reply to the first in the same number of verses, and on the same or a similar subject, and also if possible shew superior force and power of expression or, as we say, 'cap' what the first speaker had said.

The Ode is best summarized by the well-known line of Terence And. 3. 3. 23,

amantium irae amoris integratio est.

2. **potior**] 'a favoured rival.' *cervici dabat*='did fling around thy neck.'

4. **Persarum rege**] The 'Persian king' is taken as an accepted type of wealth and well-being. Cf. 2. 12. 21, *quae tenuit dives Achaemenes*, 'the wealth of Achaemenes' (the legendary ancestor of the Persians). Mart. 2. 53. 10, *liberior Partho vivere rege potes.*

5. **non alia...arsisti**] lit. 'thou didst burn with (love for) no other woman,' i.e. your warmest love was for me. *alia* is the simple abl. of the instrument: in the conventional language of amatory poetry, the lover is said *ardere* 'to be on fire,' and the loved one is called *flamma*, *ignis*, 'his flame': hence just as you can say *ardere igne*='to be warm with

fire' you can say *ardere Lydia*='to be fired with love for Lydia.' Cf. below l. 13, and 3. 7. 11 n. So too 2. 4. 7, *arsit virgine*, 4. 11. 33, *non alia calebo femina*.

7. **multi nominis**] gen. of quality; 'of high renown.' *Ilia*=Rhea Silvia, mother of Romulus.

9. **Thressa**] Θρᾷξ, fem. Θρᾷσσα or Θρῇσσα.

10. **docta modos**] 'skilled in strains.' *doceo* which in the active takes two accusatives, in the passive governs an accusative of the thing taught, cf. 3. 6. 21, *motus doceri*.

citharae sciens] so *sciens pugnae*, 1. 15. 24, q. v.

12. **animae superstiti**] Wickham rightly rejects Orelli's explanation of *animae*='her life,' which makes *superstiti* unnecessary, is not strictly parallel to *puero superstiti* l. 16, gives a somewhat doubtful sense to *anima*, and would absolutely require some pronoun or other word to point out *whose* life is to be spared.

The lover speaks of Chloe as 'his life' (*anima*) just as she speaks of him as 'her darling' (*puer*), and he says 'I will not fear to die if the fates will spare my love and let her live.' For the use of *anima* cf. 1. 3. 8, where Horace calls Virgil *animae dimidium meae*, also 2. 17. 5; and Plautus has *anime mi*, *mi animule*='my darling.'

15. **bis**] For this intensification see Introduction to Ode.

18. **diductosque...**] 'and joins our severed loves with brazen yoke.' *cogo*, from *co* and *ago*, 'I bring together,' is the exact opposite of *diduco*, from *dis* and *duco*, 'I lead apart.'

iugo aeneo] Cf. 1. 33. 11 n.

19. **flava**] 'golden,' 'golden-haired.' *excutitur*='is cast off.'

21. **sidere pulchrior**] Cf. 3. 19. 26, *puro te similem, Telephe, Vespero*, and in Hom. Il. 6. 401 the young Astyanax is ἐναλίγκιος ἀστέρι καλῷ.

22. **tu**] Notice how Latin by simply bringing contrasted words into prominence avoids the use of such words as *sed*, *tamen*, *contra*, see 3. 20. 9.

improbo] This adjective in the Latin poets must be translated in accordance with the noun it goes with: it signifies generally 'that which exceeds ordinary and reasonable limits,' here therefore applied to the sea it is='unruly,' 'violent,' but

Virg. G. 1. 146, *labor improbus*='unwearied work,' G. 1. 119, *improbus anser*='the greedy goose,' and cf. 3. 24. 62, *improbae divitiae*.

Notice that Lydia cannot forgive her lover without indulging in a little sarcasm, and compare Juno's language, 3. 3. 38.

ODE X.

This Ode is the supposed utterance of a lover who finds the door firmly fastened in his face on a wintry night. 'A barbarian, Lyce, would weep to expose me to a night like this. Listen how the wind howls again, and see how keen and sharp the frost is. Venus loves not such disdain as yours: beware lest things change with you soon: you were never born to play the part of Penelope, and, after all, though nothing can move you, neither your lover's wan cheeks nor your husband's infidelity, though you are as unbending as an oak, as unpitying as a serpent, remember that my patience is not eternal.'

For the sequel to this Ode see 4. 13 Int.

1. **Tanain si biberes**] i.e. if you were a dweller by the Tanais, a Scythian. For the form of expression, cf. 2. 20. 20 n. *Lyce*, cf. λύκος,='the cruel one.'

2. **saevo**] 'stern': the sternness of the Scythians with regard to immorality is dwelt on at length 3. 24.

asperas] 'cruel,' as being the instruments of Lyce's cruelty.

5. **audis, quo...**] 'Hear you how the door rattles, how the grove...moans again with the winds?'

strepitus is used of any 'rattling,' 'clashing,' 'banging' noise, cf. Sat. 2. 6. 112, *valvarum strepitus*, 'a banging of doors': grammatically *strepitu* must be supplied with the second *quo*, but there seems to be a slight zeugma, as the word does not describe the effect of wind among trees, which is accurately expressed by *remugiat*.

A clear instance of 'zeugma' (a loose construction in which a verb is 'joined' with two or more substantives or clauses,

with only one of which it is in sense strictly appropriate) follows immediately in the construction *audis...ut glaciet?* cf. 1. 14. 6, *nonne vides ut nudum...latus, antennaeque gemant.*

nemus...tecta] Usually explained of the shrubs planted in the centre of the peristylium (see Dict. of Ant. s. v. *domus*), and Horace describing a mansion, Epist. 1. 10. 22, says *nempe inter varias nutritur silva columnas;* but apart from the fact that such luxury would only be possible in very large mansions, it is hard to imagine that such a 'grove' could be spoken of as 'moaning again with the wind' if indeed the wind got to it at all. On the other hand it is easy to imagine that there were trees among and around the houses where Lyce lived: the question *audis...ventis?* might be put with perfect accuracy on windy nights to many Londoners who certainly do not possess a peristyle.

7. et positas...] 'and (see you) how Jupiter with cloudless divinity freezes the fallen snow,' *puro* because frost is keenest on cloudless nights. For *Iuppiter*='the god of the sky,' cf. 1. 1. 25 n.

10. ne currente...] 'Lest the wheel run back and the rope go with it.' Evidently a proverbial expression used of those who attempt too much. The metaphor is from a man hauling up a weight over a wheel or pulley: if he attempts to raise a weight beyond his strength, after he has raised it to a certain height, it overpowers him, the rope runs from his hands and the wheel revolves rapidly in a direction opposite to its former one. The next lines give the application of the proverb; Lyce's birth is not high enough to admit such haughtiness.

11. non te...] i.e. no Etruscan ancestor's blood runs in your veins that you should give yourself the airs of a Penelope. For *Tyrrhenus* cf. 3. 29. 1, *Tyrrhena regum progenies;* we talk of 'Norman blood.'

14. tinctus viola pallor] Either 'paleness of the violet's hue,' explaining *viola* as referring to the pale yellow violet (cf. Virg. Ecl. 2. 47, *pallentes violas*), or 'paleness tinged with dark,' explaining *viola* as referring to the dark violet and the whole phrase as describing the contrast between the lover's pale wan cheeks and the dark lines (crowsfeet) under his sunken eyes.

15. vir Pieria...] 'your husband smitten with a Pierian enchantress.'

pellex (from *pellicio*) is always used with direct reference to the injured wife. *Pieria*=Macedonian.

16. supplicibus tuis parcas] Note that this is the main sentence. The connection of thought between *parcas* and the following words seems to be: 'Pity us, for at present you are hard as oak and venomous as a viper, and that surely is not the character you would wish to have.'

Some would place a comma after *anguibus* and explain *parcas* as dependent on *curvat*: 'though nothing bends you to spare...yet I shall not always be patient.'

19. hoc] deictic='this of mine.' Cf. *δδε ὁ ἀνήρ*=I. *aquae caelestis*='the rain of heaven.' *latus* is used because he had described himself as *lying* (*porrectum*) at the door.

ODE XI.

'I call upon thee, Mercury, and upon the lyre thou didst invent, by the aid of which Amphion was enabled to move even stones, to teach me a strain to which the stony-hearted Lyde may lend her ears—Lyde who is now as timid and shy as a young unbroken colt. With thy aid however, O lyre, I may move her, for thou canst work wonders, thou canst make the damned forget for a while their torments: Tityos and Ixion smile, the Danaids rest from their ceaseless task. For Lyde's benefit let me recount that famous story; let her hear of the punishment that has overtaken the guilty women who slew their husbands, and of the fame of Hypermnestra whose splendid falsehood saved her young husband's life at the risk of her own.'

Observe how from l. 25 Lyde, the nominal subject of the Ode, passes completely out of sight as the poet becomes absorbed in his brilliant recital of the story of the Danaids.

1. Mercuri, nam...] 1. 10. 6, Mercury is called *curvae lyrae parens*. *nam*='for,' i.e. I call on thee, *for* thou didst teach Amphion to move stones and *a fortiori* canst teach me to move the stony Lyde.

te docilis magistro='an apt pupil of thy teaching.'

2. **lapides]** The stones of the walls of Thebes which came together at the sound of Amphion's lyre.

3. **testudo]** So χέλυς in Greek: the shell formed the sounding-board. *resonare callida:* epexegetic inf., cf. 1. 3. 25 n.

5. **loquax]** usually 'chattering,' here='vocal.'

7. **dic]** 'utter.' Cf. 3. 4. 1.

8. **applicet]** subj. because *quibus=tales ut eis.*

9. **equa trima]** So 3. 15. 12, *similis ludere capreae. exsultim*='with leaps and bounds,' 'frisking.' Cf. *cursim* ='with running,' 'hurriedly,' *tolutim*='with lifting,' 'with high action' (of horses), *tractim*='with drawing or dragging,' 'slowly.' For *metuit tangi*, cf. 2. 2. 7 n.

11. **nuptiarum...]** 'Ignorant of marriage and as yet too young for an eager husband.'

expers (from *ex* and *pars*)='without part,' or 'share in.' *cruda*, 'unripe,' is the opposite of *matura*, 3. 6. 21.

13. **comites]** to be taken with *ducere*='to lead in thy train.' *Tu* of course refers to *testudo*, here as played by Orpheus.

15. **cessit immanis...]** 'before thy bewitching sounds the guardian of hell's portals retired.' The references throughout the stanza are to Orpheus who not only made nature obey him (cf. 1. 12. 7, *unde vocalem temere insecutae Orphea silvae...*) but relying on the power of his music went down to Tartarus to recover Eurydice.

immanis (see 3. 4. 42 n.) might grammatically be taken with *janitor*, but the sense demands that it should be taken with *aulae* which must have a distinguishing adjective. Conington renders, 'The monstrous guard of Pluto's hall,' thus hiding his mistranslation by inserting the distinctive word 'Pluto's,' the omission of which at once renders his translation unintelligible. Considering that *immanis* not only means 'immeasurable,' but also 'awful,' 'horrible,' the description of hell as *immanis aula*='the vast and dreadful hall' seems sufficiently clear, whereas *aula* by itself could refer to nothing.

18. **eius]** This pronoun is only found once elsewhere in the Odes (4. 8. 18, a very doubtful passage), and is extremely rare in other poets, doubtless as being considered a somewhat weak and unemphatic pronoun. In this passage moreover it is apparently meaningless and might be omitted. These facts and the consideration that lines 17—20 seem to dwell somewhat tediously and unnecessarily on some rather unpoetical qualities of Cerberus have induced many to consider the whole stanza an interpolation due to some one, who considered that the words *immanis...aulae* would not be clear without the addition of the name 'Cerberus,' and accordingly manufactured a stanza containing that name.

I consider (1) that lines 15 and 16 are perfectly clear without lines 17—20, see translation and note, (2) that, though certainly not Horatian, it is impossible to assert that the stanza is not Horace's.

For a similar description of the power of music over Cerberus and the ghosts, cf. 2. 13. 29—36.

21. **quin et]** 'nay even,' as 2. 13. 37. So too *quin etiam: quin* in these cases introduces a fresh and usually a more forcible or wonderful statement. For an amusing instance see Plaut. Aul. 2. 4. 20, 23, 33, where every fresh story told of his master by a romancing slave is introduced by *quin.*

voltu risit invito] 'smiled against their will,' i.e. through their anguish. For *risit* in the singular cf. 2. 13. 38 n.

22. **urna]** 'the pitcher,' i.e. of each of the Danaids with which they endeavoured to fill the *dolium* l. 27.

23. **dum...mulces]** 'while with the charm of song thou *didst* soothe.' For *dum* with the present referring to past time cf. 1. 10. 11 n.

25. **audiat...]** 'let Lyde hear of.'

26. **et inane...quae]** 'and the jar (ever) empty of water that ran to waste through the bottom, and the fate which (though) late awaits...'

inane lymphae] Adjectives which signify abundance or the opposite take a genitive, cf. 3. 6. 17 n.

27. **dolium** is a very large earthen jar, probably something like the jars in which olive oil is imported from Italy; see any illustrated copy of 'Ali Baba.'

pereuntis] used in the sense of 'perishing,' but also with reference to its derivation *per* and *eo*='running through.' For the force of *sera* see 3. 2. 31, 32 and n.

29. **sub Orco**] 'beneath Orcus,' a slightly inaccurate phrase ='in the world beneath.' Nauck says '=*sub Orco* (*rege*), Orcus being always personified in Horace.'

30. **impiae**] Notice the skill with which the poet avoids all ordinary and prosaic methods of commencing a narrative by this sudden exclamation of abhorrence.

pius is used of one who pays regard to all *natural* duties or laws (cf. 3. 21. 4), *impius* of one who violates them.

For *nam* see l. 1 n.

potuere...potuere] *potuere* in l. 30 seems used in its simple sense='had power,' and in l. 31 in a somewhat rarer one='had the heart to.' Translate 'Impious—for what were they able more? yes impious they were able to slay.'

31. **duro**] partly in a literal sense, 'hard,' partly in a metaphorical sense, 'unrelenting.' Cf. l. 45.

33. **una de...**] 'One among them all worthy of the nuptial torch was to her forsworn sire nobly false and (shall be) a maiden renowned to every age.'

face nuptiali] The bride was escorted from her old to her new home on the eve of the wedding-day by torchlight.

34. **periurum**] because he had solemnly betrothed his daughters to the sons of Aegyptus.

35. **splendide mendax**] Probably the best known instance in Latin of oxymoron (ὀξύμωρον, 'pointedly-foolish'), the favourite rhetorical figure by which words of apparently opposite force are brought together. Cf. Soph. Ant. 74 ὅσια πανουργήσασα 'having wrought a holy crime' (said by Antigone of herself), and Tennyson (of Lancelot),

> 'His honour rooted in dishonour stood,
> And *faith unfaithful* kept him *falsely true*.'

So too Lucan 1. 95, *concordia discors*. Other instances in the Odes are 1. 27. 11, *beatus vulnere*, 1. 33. 2, *immitis Glycerae*, 1. 34. 2, *insanientis sapientiae*, 2. 8. 1, *jus pejeratum*, 3. 4. 5, *amabilis insania*, 3. 5. 48, *egregius exul*, 3. 21. 13, *lene tormentum*.

37. **iuveni**] Note the pathos of this adjective. The husband was Lynceus.

38. **longus somnus**] 'a lasting (i.e. never-ending) sleep.' Cf. 2. 16. 30 n.; Ecclesiasticus 46. 19, 'before his long sleep.'

40. **falle**] 'deceive,' i.e. by escaping.

41. **quae...lacerant**] 'who like she-lions that have pounced upon bullocks are, O horror, rending each her victim.' Note the inimitable brevity and clearness of the Latin here.

42. **ego illis**] Note the antithetical juxtaposition.

44. **claustra**] 'a prison' (from *claudo*).

45. **me...me**] Note the emphasis: 'you shall not be the victim: no, on *me*, even *me* let vengeance fall.'

47. **me vel...**] 'me let him banish with his fleet even to the furthest realms of the Numidians.' The Numidians are selected as typical savages. Under the empire *relegatio* was the technical term for the mildest form of banishment.

49. **i, pedes...et aurae**] 'Go whither your feet and the breezes hurry you,' i.e. hurry away either by land or sea.

50. **i secundo omine**] as we should say 'go and good speed to you.'

51. **et...**] 'and on my tomb engrave a lament that shall recall my memory.' Ovid Her. 14. 128 (which is well worth comparing) makes Hypermnestra actually suggest the epitaph,

> *exul Hypermnestra, pretium pietatis iniquum,*
> *quam fratri mortem depulit, ipsa tulit.*

ODE XII.

A soliloquy in which Neobule a dissatisfied and love-sick maiden—'love-sick all against her will'—laments her lot. The key-note is struck by the first word: 'Wretched are women who cannot make love as they like or even drown their sorrows in wine without being lectured till they are frightened to death. And here are you, Neobule, quite incapable of doing wool-work or anything else, so enamoured are you with Hebrus that most accomplished cavalier.'

1. **amori dare ludum**] 'to give (free) play to love.'

2. **mala vino lavere**] 'to wash away sorrow with wine.' From his power to banish care Bacchus is constantly called *Liber* and *Lyæus*, cf. 3. 21. 16. For *lavere* cf. 2. 3. 18 n.

aut] 'or,' i.e. in case they violate the restrictions imposed on them. *exanimari* (from *ex* and *anima*) = 'to be reduced to a breathless' i.e. 'fainting condition'—the well-tried refuge of the weaker sex in cases of emergency.

3. **patruae verbera linguae**] 'the lashes of an uncle's tongue.' Uncles seem to have been proverbial for their power of administering lectures (cf. Sat. 2. 3. 81, *ne sis patruus mihi*); why, I know not: a similar fiction now prevails with regard to mothers-in-law.

4. **Cythereae**] cf. 1. 4. 5 n.

5. **operosae Minervae studium**] 'the pursuits of industrious Minerva,' e.g. the wool-work and weaving just mentioned. Minerva was the patroness of all arts and trades.

6. **Liparaei nitor Hebri**] 'the radiant beauty of Liparean Hebrus.' For the names throughout cf. 3. 7. 23 n. Lipara was the largest of the Aeolian islands off the coast of Sicily: the adjective is chosen for its sonorous character. The word *nitor* is in apposition with *puer ales* l. 4, 'the winged attendant of Venus' who has fired Neobule's love being now identified not with Cupid but with Hebrus—a change which is somewhat harsh.

7. **simul**...] explains *nitor;* his beauty is most radiant when he comes fresh from the bath after exhibiting his skill in the various games subsequently mentioned. Cf. throughout 3. 7. 25—28 and notes, and 1. 8. For *simul* = *simul ac* cf. 3. 4. 37.

unctos umeros] From Ovid Trist. 3. 12. 21,

nunc ubi perfusa est oleo labente iuventus
defessos artus Virgine tinguit aqua,

we learn that the body was anointed after exercise before bathing. Oil was also used (cf. 1. 8. 8) before wrestling.

8. **Bellerophonte**] who rode the winged horse Pegasus. Notice that the final *e* is long, the form being from the Greek Βελλεροφόντης.

neque pugno...] *segni* goes with *pugno* as well as *pede*: 'never vanquished through slowness of fist or foot,' i.e. invincible as a boxer and a runner.

10. **catus iaculari, celer excipere**] see 1. 3. 25 n. *per apertum* = 'over the open country.'

11. **alto**...] 'to receive the boar (which has been) lurking in the heart of the thicket.' For *alto* many MSS. have *arto*, 'dense.' For *excipio* cf. 2. 15. 16 n.

ODE XIII.

To the fountain Bandusia. According to authorities dating from the 12th century this fountain was six miles from Venusia the birthplace of Horace, according to others it was near Horace's Sabine farm where a so-called 'Fontagna degli Oratini' is still shewn, which Wickham says answers adequately to the description here.

1. **vitro**] 'crystal.' It may be doubted whether Roman 'glass' was either very bright or transparent.

2. **mero...floribus**] Varro L. L. 6. 22 tells us of a festival called Fontanalia on which wreaths were thrown into brooks and placed round wells. Among all nations sequestered fountains seem to have been held in peculiar regard and reverence as the favourite haunts of some superhuman beings, and among the Greeks and Romans each stream or river was supposed to have a deity of its own. Cf. Plat. Phaedrus 230 B, where close to a πηγὴ χαριεστάτη is Νυμφῶν τέ τινων καὶ Ἀχελῴου ἱερόν, and 'every schoolboy' will remember Macaulay's lines:

'O Tiber, father Tiber,
To whom the Romans pray.'

4. **cui frons**...] 'for which its forehead just swelling with young horns marks out a career of love and combat.'

6. **frustra**] so too 3. 7. 21. The nom. to *inficiet* is *haedus* understood, and with this nominative *suboles* l. 8 is in apposition.

Between *gelidos* and *rubro* there is, as Wickham well points out, a double antithesis though only one adj. is placed with each substantive. The cold clear water is opposed to the warm red blood.

9. **te fiagrantis**...] 'thee the fierce season of the raging dogstar has no power to touch.'

13. **fies nobilium...]** 'thou too shalt be reckoned among famous fountains when I tell of the oak that overhangs...' Such 'famous fountains' were Castalia, Dirce, Hippocrene.

15. **loquaces]** 'babbling.' The opposite of *taciturnus amnis*, 1. 31. 7.

ODE XIV.

'Caesar, whom but now we spoke of as engaged in a glorious but hazardous campaign, is returning from Spain in triumph. Let his wife go forth duly to meet him and his sister, and let all the wives and mothers of Rome accompany them. Meanwhile I will employ the peace and security Caesar has won for us by having a small festival of my own. Quick, slave, bring unguents, flowers and the oldest wine. Go too invite Neaera, but if the porter makes much ado about letting you in,—come back: I am getting old and not inclined to put myself out for anybody.'

The Ode is severely criticized by all editors, and certainly not only are the three first stanzas utterly commonplace, but the contrast between their formal and official frigidity and the licentious vigour of the rest of the Ode is too harsh to be excused.

For the war with Spain see 2. 6. 2 n.

1. **Herculis]** Hercules is one of Horace's stock types of beneficent virtue ultimately deified, cf. 3. 3. 9. He was specially connected with Spain as having brought away the oxen of Geryones and set up the famous 'Pillars of Hercules.'

plebs] here nearly = *populus*, cf. 2. 2. 18 n.

2. **morte]** 'to have sought the laurels death alone can buy.' More precisely he ought to have said 'the risk of death' instead of 'death.'

5. **unico...]** 'Let the wife whose pride is in her illustrious consort advance having sacrificed with due rites.'

mulier might be taken generally = 'any woman,' 'wives,' if it were not for the special reference contained in *soror* below, which makes it clear that *mulier* = Livia.

Orelli explains *unico gaudens marito* as = *proprio gaudens marito*, adding *quae quidem virtus tum singularis erat*, and also says that Augustus could not first be called 'a peerless husband,' and then two lines after, 'a glorious leader': for my part I cannot see why Horace could not say 'let Livia proud of her illustrious consort go forth, and with her the sister of our great general,' nor, however depraved the period, can I think that a poet could congratulate an empress on not being immoral. Moreover, though such phrases as *unicus filius* = 'a single son' are common and correct, people frequently having more than 'a single son,' and though a Mormon might speak of *unica coniux*, 'a single wife,' I cannot imagine 'a single husband' being a phrase possible in any language. On the other hand, *unicus* = 'pre-eminent' is common with words such as *dux*, *imperator*, *puer*, *fides*, *liberalitas*, &c.

6. **iustis operata sacris]** *operari* is used not only in a general sense = 'to perform,' but in a special sense 'to perform what is due to the gods,' i.e. to sacrifice. *divis* = 'to the gods' is found in many MSS. for *sacris*. Probably Orelli is right in taking *prodeat operata* not as = 'let her come forth after sacrificing,' but = 'let her come forth and sacrifice.'

7. **soror]** Octavia, the widow of Antony. The original name of Augustus was C. Octavius, then, after his adoption by Julius Caesar, C. Julius Caesar Octavianus.

8. **supplice vitta]** The *vitta* (see Dict. Ant.) was ordinarily worn by freeborn maids and matrons. Here however the reference is to a special *vitta* of wool worn during the performance of religious rites: in the Ἱκέτιδες (Suppliants, cf. *supplice*) of Aeschylus the chorus carry ἐριοστέπτους κλάδους, 'wool-wreathed branches.'

9. **nuper sospitum]** These words supply the reason for the mothers' thanksgiving.

10. **et puellae...]** 'and young girls who have but lately had knowledge of wedlock, refrain from ill-omened words.' For *male ominatis parcite verbis* cf. 3. 1. 2 n.

The hiatus between *male* and *ominatis* is very strlking, but the reading is undoubtedly right, cf. the equally striking hiatus 3. 11. 50, *secundo | omine*, and Pers. 3. 66, *discite o miseri*. Many MSS. have *male nominatis*, but 'ill-named words' is meaningless. The easy conjecture *male inominatis* 'very ill-omened' (*male* being intensive, cf. 1. 17. 25 n.) gives a harsh and unnatural phrase.

17. **puer**] The regular word in addressing a slave, so too παῖ.

18. **cadum Marsi memorem duelli**] For the keeping of wine cf. 3. 8. 12 n. The Marsian war (otherwise called the Italian or Social war) was undertaken by the principal Italian nations to assert their right to the Roman franchise: it was called Marsian because the Marsians were the bravest (cf. 3. 5. 9) and most important of the confederates. For the form *duelli* cf. 3. 5. 38 n.

19. **Spartacum...**] 'if by any means (*quā*) a jar has been able to escape the roaming Spartacus.' Spartacus was the leader in the Servile war, B.C. 73—71: this incidental allusion shews the extent of the ravages he committed.

21. **dic et...**] 'bid too the clear-voiced Neaera hasten.' Verbs of commanding, begging, wishing, take a subjunctive, e.g. *fac eas*, *cura valeas*, *velim facias*, &c. For *argutae* cf. 4. 6. 25 n.

22. **murrheum**] 'scented.'

25. **lenit...**] 'whitening hairs tame the passions (once) eager for...' Horace was born B.C. 65. In Epist. 1. 20. 24 he alludes to his baldness and temper, describing himself as

corporis exigui, praecanum, *solibus aptum*,
irasci celerem *tamen ut placabilis essem.*

27. **calidus iuventa**] 'in the heat of youth.' L. Munatius Plancus was consul B.C. 42.

ODE XV.

To the elderly Chloris who retains the caprices without the charms of her youth.

1. **pauperis**] gives an additional reason for her being staid and sober.

2. **nequitiae**] see 3. 4. 78, 'profligacy.' *famosis*, in a bad sense, 'notorious.'

4. **maturo...**] 'cease, daily nearer to a ripe death, to sport amid young girls.' The force of the comparative *propior* seems to be to remind her that death is not only already *near* but continually becoming *nearer*. *maturum funus* is the opposite of what we term a 'premature death.'

6. **et stellis...**] This line illustrates the preceding one: an old woman among young girls mars the effect, as a mist veils the pure lustre (*candidis*) of the stars.

7. **non, si...**] The construction is *si quid P. satis* (*decet*), *non et te Chlori* (*satis*) *decet*.

9. **expugnat**] 'storms.'

10. **pulso...**] 'Like a Thyiad maddened with clashing timbrel.' For the Thyiads cf. 2. 19. 9 n.

12. **capreae**] 'a young roe.' For the comparison cf. 3. 11. 9.

13. **lanae**] The spinning and weaving of wool (*lanificium*) was held to be the fitting employment of decorous Roman matrons: Orelli on 3. 12. 5 quotes a charming inscription on a certain Murdia, where it is ranked side by side with the highest virtues; the list is curious; 'in goodness, modesty, obedience, wool-making (*probitate*, *pudicitia*, *obsequio*, *lanificio*), she was the equal of any of her sex.'

Luceria is in Apulia: it is called *nobilem* on account of its wool.

15. **purpureus**] 'bright,' or possibly 'purple.' The ancient *purpura* had two characteristics: (1) its deep colour, the colour of clotted blood, (2) its peculiar sheen or brilliancy: the adj. *purpureus* is often used of anything of whatever colour which possessed a similar sheen to purple, so 4. 1. 10, *purpurei olores*, 'brightly gleaming swans,' and Virg. Aen. 6. 641, *lumine purpureo*.

16. **nec poti...**] 'nor jars drained to the dregs, old hag that you are.' *vetulam* is in apposition with *te*.

ODE XVI.

In praise of contentment. 'Gold is all-powerful: it baffled Acrisius, it makes its way everywhere, it caused the destruction of Amphiaraus, it opened the gates of cities for Philip of Macedon. And yet increase of wealth means increase of care. I am right, Maecenas, in following your example and not seeking to tower above my fellows. I join the ranks of the contented and am more proud in the ownership of my charming Sabine farm than if I owned the most valuable estates.

For, though I am in humble, I am not in straitened circumstances: and to want little is the greatest wealth, the greatest boon Heaven can bestow.'

1. **Danae.** See Class. Dict. s. v. Acrisius.

2. **robustae**] Probably in connection with *aenea* = 'oaken,' from *robur* = 'oak-wood,' cf. 1. 3. 9, *robur et aes triplex*, where however both words are used metaphorically: 'oak' and 'brass' are types of all that is strong and indestructible, hence *robustus* frequently = 'sturdy' and *aeneus* = 'indestructible,' e.g. 1. 33. 11, 3. 9. 18.

3. **munierant**] 'had protected,' i.e. 'would certainly have protected.' For the indicative cf. 2. 17. 28 n.

6. **pavidum**] because an oracle had declared that Danae's son should slay him.

7. **risissent: fore enim...**] 'laughed at Acrisius, for (they said to themselves) that the way would be safe and open when the god was changed to gold.'

The transition to *oratio obliqua* at *fore* marks clearly in the Latin that what follows represents the thoughts or words of Jupiter and Venus, it being the Latin idiom when passing to *oratio obliqua* not to use any introductory words, such as 'he said,' 'he thought,' or the like, the change of construction indicating with sufficient clearness the introduction of reported matter.

Iuppiter et Venus risissent] Contrary to Horace's rule (cf. 2. 13. 38 n.) the verb is in the plural, clearly, as Nauck points out, because Jupiter and Venus are acting together—they are in a conspiracy.

8. **converso...deo**] Horace gives a half humorous, half rationalistic interpretation of the legend of Jupiter descending in a shower of gold.

9. **per medios...**] i.e. it can penetrate a palace; so *perrumpere saxa* of breaking into a fortress.

10. **amat** = φιλεῖ, 'loves to,' 'is wont.'

11. **concidit...**] Polynices bribed Eriphyle to induce her husband Amphiaraus to accompany the expedition of the Seven against Thebes, in which he perished.

Notice in ll. 9—16 how the connection of thought is kept up by placing emphatic and guiding words in prominent positions, e.g. *aurum, concidit, lucrum, diffidit, subruit, muneribus, munera*, all of which either refer to 'gold' or the 'power of gold.' For the use of *muneribus, munera* see 1. 2. 4 n.

14. **vir Macedo**] Philip II., father of Alexander the Great, reigned B.C. 359—336. He is reported to have said that no fortress was impregnable up to which an ass laden with gold could be driven (Cic. ad Att. 1. 16). His bribery of Greek statesmen is the constant theme of the warnings and invectives of Demosthenes. Juvenal 12. 47 calls him *callidus emptor Olynthi*.

urbium, e.g. Potidaea, Olynthus, Amphipolis; *reges*, e.g. Cersobleptes king of the Thracians. *subruit* = 'undermined.'

16. **saevos...**] 'the bluff sea-captain' whom Horace has in mind is said to be Menas, who was admiral of Sextus Pompeius (B.C. 39—36) and twice deserted him.

18. **maiorumque fames**] 'and the hunger for more'; different from *cura* = anxiety about losing what we have. For *fames* cf. Virg. Aen. 3. 57, *auri sacra fames*.

iure...] 'rightly have I shrunk from exalting myself before the world's gaze.'

19. **tollere verticem** is a favourite phrase with Horace to express ostentatious pride. Cf. 1. 18. 15, *tollens vacuum plus nimio Gloria verticem*. *conspicuum* is proleptic.

20. **equitum decus**] Very emphatic. Maecenas consistently preferred the reality of influence at the court of Augustus to the possession of splendid and empty titles, and remained through life a simple *eques*. Horace therefore by adding these two words skilfully suggests that he is only imitating the wise example of his benefactor. Cf. 1. 20. 5, *care, Maecenas, eques*.

22. **nil cupientium...**] Horace speaks of the contented (*nil cupientium*) and the avaricious (*divitum*) as divided into two 'camps' or 'factions' (*castra, partes*), and says he means to be 'a deserter' from the one and go 'empty-handed' to the other. The metaphor must not be pressed too closely: when Horace calls himself 'a deserter from the rich' he does not imply that he had ever been rich.

25. **contemptae...**] 'more proud in the ownership of a despised farm.' The farm is not of course despicable in his eyes but in those of the avaricious men he has just condemned.

splendidior] exactly means the same as the slang phrase 'feeling myself a greater swell.' Cf. *splendet*, 3. 3. 25.

26. **quidquid arat**] 'whatever (the Apulian) ploughs'=the produce of his plough; the construction is *occultare* (*id*) *quidquid arat*. The final syllable of *arāt* is lengthened, a strong accent falling on it metrically, cf. 1. 3. 36 n.

27. **occultare dicerer**] not merely—*occultarem* 'hoarded,' but='had the reputation of hoarding': he is speaking not merely of a wealthy man but of one whose wealth is such as to be the subject of general rumour. There is also an antithesis between the reputation of the man and his true condition, 'a beggar in the midst of wealth.'

28. **inter opes inops**] *opes* to be taken literally, *inops* metaphorically, 'a beggar' as regards the possession of that contentment which is alone true riches. For the oxymoron cf. 3. 11. 35.

30. **et segetis...**] '(these) and a harvest that never fails its promise are a happier lot unknown to the brilliant lord of fertile Africa.'

fallit] is, according to Horace's practice, in the singular after *fides* with which *beatior* also agrees, though both words apply equally to *purae...paucorum; fallit beatior* would be in Greek *λανθάνει οὖσα ὀλβιωτέρα*, the non-existence of a present part. of the verb 'to be' making Latin somewhat less clear in such cases; the literal rendering is 'escapes his notice (being) happier in its lot.'

For *segetis fides* cf. 3. 1. 30 n. Africa was one of the principal districts on which Rome relied for its supplies of corn.

33. **Calabrae apes**] Cf. 2. 6. 14, where Horace says that the honey produced near Tarentum rivals that of Hymettus (*non Hymetto mella decedunt*).

34. **Laestrygonia**] Lamus king of the Laestrygones is said to have founded Formiae. See next Ode.

35. **languescit**] 'grows mellow.' *pinguia*—'rich,' 'thick.'

37. **importuna pauperies**] certainly not the *οὐλομένη πενίη* 'baneful poverty' of Hesiod, which Orelli compares: it is contrary to the whole spirit of the Ode to speak of 'baneful poverty.' *pauperies* (cf. 1. 12. 43 and note, where it is defined accurately) by itself does not mean 'poverty,' but 'humble circumstances'; when however your circumstances get to be so humble that they are continually causing you annoyances and vexations, then you have *importuna pauperies* 'the worry of not having enough,' which is exactly what H. says he is free from. He would have called himself 'poor' *pauper*, but with him *pauperies* was not *importuna*.

39. **contracto...porrigam**] Notice the rhetorical effect of the apparent opposites 'by contracting...I shall extend.' For the sentiment cf. the proverb *magnum vectigal est parsimonia*, and also—noting the difference—1 Tim. 6. 6, *ἔστι δὲ πορισμὸς μέγας ἡ εὐσέβεια μετὰ αὐταρκείας*.

40. **vectigalia**] are strictly taxes on things carried (*vecta*), 'import duties.'

41. **quam si...**] 'than if I made the Mygdonian plains one unbroken estate with the kingdom of A.' *continuare* is 'to make continuous' or 'unbroken' (*continuus*='holding on to each other'); hence, when a person makes two adjacent estates into one, he is said *continuare* 'to extend the one with the other,' so here Horace speaks of 'extending the kingdom of A. with, i.e. by adding to it, the M. fields.' Cf. Livy 34. 4, *cupido agros continuandi*.

Alyattes was son of Croesus. Horace forms the gen. as from Alyattēus. Mygdonia was a district of Asia Minor W. of Bithynia.

43. **bene est, cui**]=*bene est ei, cui* 'well is it with him to whom Providence...' On the other hand *male (est)* 2. 10. 17. In Gk. *καλῶς ἔχει*.

ODE XVII.

'Aelius, thou descendant of old Lamus (for your ancestors the Lamiae are said to have received their name from that old king who founded Formiae), to-morrow the raven predicts we shall have a storm, so get in some dry wood at once and make ready for enjoying the day in the house.'

L. Aelius Lamia was *praefectus urbi* B.C. 32, and 1. 26 is also addressed to him. No doubt the family laid claim to a

descent from the Lamus mentioned by Homer Od. 10. 81, *ἑβδομάτῃ δ' ἱκόμεσθα Λάμου αἰπὺ πτολίεθρον | Τηλέπυλον Λαιστρυγονίην*. Such claims to connection with prehistoric heroes were common, cf. the alleged descent of the *gens Julia* from Iulus, and see Virg. Aen. 5. 117—124. The Lamiae are spoken of by Juvenal, 4. 154 (*hoc nocuit Lamiarum caede madenti*), in a way which shews that the family was considered a very distinguished one: the long parenthesis therefore (ll. 2—9) referring to the birth of Lamia seems perfectly natural, especially in an Ode which is obviously purely complimentary, the rest of it merely supplying an imaginary reason for addressing Lamia at all. Orelli and Wickham see a moral purpose in the Ode, as though Lamia were a gloomy man who needed urging to cheerfulness: such a supposition seems however gratuitous.

2. **hinc**] *a Lamo*, 'from him'; so *unde* frequently='from whom.' Cf. 1. 12. 17.

et priores...et nepotum] Orelli seems right in saying that *priores* refers to the prehistoric Lamiae whose existence would have to be inferred to fill up the gap between Lamus and the first of their descendants (*nepotum*) whose name was to be found in historic records (*memores fastos*): *priores* therefore='the earlier.' The word *fasti* would apply either to public or private records such as genealogies and the like.

5. **ducis**] This is the reading of all MSS. The emendation *ducit*, the stop after *fastos* being removed and *genus* becoming the nom. before *ducit*, would make the sentence much smoother, the sudden change to direct personal address in *ducis* in the middle of the parenthesis being very harsh, and the sense, 'since your ancestors sprung from Lamus, you are descended from the founder of Formiae,' none of the best. Schütz, following Dacier, would strike out ll. 2—5.

ducis='derive': the word is strictly used of drawing out a *thread*, here of drawing out his *line* of ancestry.

7. **et innantem...**] 'and to have possessed the Liris where it floats amid the coasts of Marica, lords of a broad domain.' The Liris (Garigliano) flows into the sea through the marshes of Minturnae; it is to these marshes that Horace refers as *Maricae littora*, Marica being a local goddess, and the Liris being admirably described as 'floating amid them' because of its slow lazy movement through the level marshy district. Cf. 1. 31. 7, *nec rura quae Liris quieta | mordet aqua, taciturnus amnis*.

9. **late tyrannus**] An adverb may qualify a noun when the noun has, as here, a strong verbal force='widely ruling.' Cf. Virg. Aen. 1. 21, *populum late regem=late regentem*.

follis nemus...sternet] 'will strew the grove with leaves.'

10. **inutili**] Added to make clearer the contrast between the cheerlessness out of doors and the good cheer within. *vilior alga* was proverbial, cf. Sat. 2. 5. 8, Virg. Ecl. 7. 42.

12. **augur**] For derivation cf. 1. 2. 32. Here the raven is called *augur* as giving an 'augury' of bad weather, cf. 3. 27. 10.

13. **annosa**] According to a fragment of Hesiod, *ἐννέα τοι ζώει γενεὰς λακέρυζα κορώνη | ἀνδρῶν ἡβώντων*, cf. 4. 13. 25, *cornicis vetulae*.

dum potis] sc. *est*, 'while it is possible.' *potis* is an indeclinable adjective found in Virg. and Lucr.: most MSS. give *potes*, but the rarer word is more likely to be right, as being less probably a copyist's alteration.

Genium mero curabis] 'you shall refresh (or 'cheer') your soul with wine.' Such phrases as *se, se ipsum, corpus, cutem, pelliculam curare* are common, and always imply 'taking considerable or special care of' the thing mentioned, especially in the way of procuring enjoyment: Horace invents the phrase *genium curare* on the analogy of these. *Genius* (see Dict.) is a sort of spiritual *alter ego* which is born (cf. *gigno, genitus*) and perishes along with each of us, and shares all our joys and sorrows: it is described at length Epist. 2. 2. 188.

porco bimestri] 'a sucking-pig.' For the dish see Lamb, Essays of Elia.

16. **operum solutis**] 'taking holiday from work.' *solutus* takes a gen. as implying 'freedom' or 'cessation from,' cf. 2. 9. 17 n.

ODE XVIII.

An Ode to Faunus as the god of the country, praying that he will protect the poet who reverences him, and describing the celebration of his festival.

4. **alumnis**] 'nurslings,' 'the young of the flocks.' *alumnus* is really the present participle passive of *alo*, the termination being the same which appears in Gk. as *-όμενος*, cf. *Vertumnus*, *terminus*, *antenna* (1. 14. 6 n.).

5. **si**...] 'if at the year's fulfilment a tender kid is sacrificed (to thee)...' The use of *si* is common in supplication; the favour is only asked *if* something has been done to deserve it, *si* however expressing no real doubt, but it rather being assumed that something has been so done, cf. 1. 32. 1 n.

pleno anno = 'when the full time year by year comes round for thy festival.' I think Orelli's explanation of *pleno* as = *ad finem vergenti*, 'coming to its end,' because the Faunalia were on the Nones of December, puts a needlessly forced meaning on *pleno*. Any yearly festival would recur *pleno anno* no matter at what time of the year it was, cf. 3. 22. 6, *per exactos annos*.

si must be repeated before both *desunt* and *fumat*.

7. **craterae**] dat. in agreement with *sodali*, the bowl being called 'Venus' mate.' The forms *cratera*, *ae*, fem. and *crater*, *is*, masc. are both found, the Gk. being *κρητήρ*, *κρητῆρος*, from *κεράννυμι*, = 'a mixing bowl.'

10. **tibi**] 'in thine honour,' so too l. 14.

13. **inter audaces**...] The introduction of the miraculous element here into the account of the village festivities seems to us inharmonious, but perhaps Horace is reproducing a belief or saying current among country people about the festival.

14. **spargit**...] For the leaves falling in December, cf. Epod. 2. 5, *December...silvis honorem decutit*.

15. **gaudet**...] 'the delver delights to have thrice stamped on his foe the earth.' Horace wishes to bring before us the picture of a rustic who has just brought down his foot after the execution (cf. the perfect *pepulisse*) of a *pas-seul*, and stands exulting in his performance: the epithet *invisam* suggests that he has thrown extra vigour into the dance, because it gives him an opportunity of paying off his old grudge against the earth, which gives him so much trouble.

For the perfect *pepulisse* see 3. 4. 51 n. *Ter* because there was a triple beat in the dance. Cf. 4. 1. 28, *in morem Salium ter quatient humum*. Notice the assonance in *ter terram*.

ODE XIX.

An Ode written on Murena being elected an Augur. Horace begins by reproaching an imaginary friend, Telephus, with discussing (or, perhaps, writing about) tedious and stale epic subjects and not saying a word on the more genial and interesting topic of the arrangements for a feast. He then by a dramatic change plunges into a true lyrical description of a banquet in honour of Murena's appointment. 'What ho! slave, fill up to the health of the new augur. There are various rules for drinking; we may drink much or little. (To-night however we know what we will do, for) we mean to have a rouse: strike up the music, scatter roses, let the neighbours hear the riot, while Rhode is by your side, Telephus, Glycera by mine.'

For *Muraena* cf. 2. 10 Int.

1. **Inacho**] Inachus was the first king of Argos, Codrus was the last king of Athens and sacrificed himself for his country.

3. **narras...taces**] Notice the two contrasted clauses put side by side without any adversative particle such as 'but,' cf. 1. 26. 17 n.

genus Aeaci] 'the family of Aeacus'; Zeus, Aeacus, Peleus, Achilles, Neoptolemus is the list.

4. **sacro Ilio**] The Ἴλιος ἱρή of Homer.

5. **Chium**] Of the Greek wines imported by the Romans the Chian and Lesbian were most celebrated. Cf. Epod. 9. 34, *et Chia vina aut Lesbia*.

6. **mercemur**] 'we are to buy': the direct question, which is represented by *mercemur* in indirect question, may have been either *mercamur?* or *mercemur?* Either would be correct, but the latter more usual. Cf, *caream*, l. 8.

Notice that the verb is in the plural: the feast is to be a δεῖπνον ἀπὸ συμβολῶν (see Lidd. and Scott, s.v. *συμβολή*) where every one contributed his portion, 'paid his shot'; one would pay for the wine, one would provide baths, another lend his house, and so on.

quis aquam...] 'who warms the bath': a hot bath was frequently taken before dinner.

7. **quota**] sc. *hord*, 'at what hour': the usual hour for dinner was the ninth.

8. **Paelignis frigoribus**] 'Pelignian cold,' i.e. such as was common in that mountainous country.

taces is parallel to and contrasted with **narras**, l. 3, and is the main sentence to which the indirect questions which have preceded are subordinate. The single word in contrast to the seven preceding lines is very effective: its position heightens the effect. 'About all these things—not a word.'

9. **lunae...puer**] 'Fill up, slave, to the moon.' I take *lunae* to be a simple variety of the ordinary possessive genitive, the word *vinum* being understood, 'pour out wine of the new moon' meaning 'pour out wine to be drunk in honour of the new moon.' Cf. 3. 8. 13, *sume...cyathos amici sospitis*, 'take cups of your friend's safety,' = 'take cups in honour of your friend's safety,' cf. Theoc. 14. 18, *ἐπιχεῖσθαι ἄκρατον ὥτινος ἤθελ' ἕκαστος*, 'to pour in wine of whoever each wished,' i.e. 'in honour of whoever....'

10. **auguris**] For derivation see 3. 17. 12, for an account of the *collegium* or 'guild' of augurs, see Class. Dict.

11. **tribus aut novem...**] 'with three or nine ladles are the cups mingled appropriately'—appropriately that is to the number of the Graces or the Muses, as is immediately explained in the next lines, the position of *commodis* carefully marking this.

It was the duty of the 'master of the feast' (*magister* or *arbiter bibendi*, cf. 2. 7. 27 n.) to settle everything about the drinking, the company being bound to obey the rules he laid down. For the benefit of this personage Horace here recites what is evidently a well-known adage. Now as twelve cyathi make a *sextarius* it has been assumed that the adage recommends the mixing of 3 cyathi of wine with 9 of water, or 9 of wine to 3 of water: at any rate such is the judgment of the editors, whose learning perhaps is superior to their taste, for how wine which was palatable with the addition of *three times* its own bulk of water could be drinkable when mixed with a *third* of its own bulk of water, I cannot conceive. Now in the Gk. proverb which is always quoted with regard to drinking

(Plaut. Stich. 5. 4. 24, *vide quot cyathos bibimus?...cantio est Graeca: ἢ πέντε πῖνε ἢ τρί' ἢ μὴ τέτταρα*) there is no mention of any *proportion*, but only of the *number of cyathi* to be drunk apparently with each bumper (*? poculum*), and certainly were it not for the word *miscentur* the same explanation would be given here, viz. 'three or nine cyathi make a good bumper,' to drink that is to each of the toasts that have been just mentioned, the cyathi being of course taken from the mixing-bowl (*crater*) which would be standing by with the wine ready mixed in it: moreover such a rendering gives a good meaning to *cyathi*, for these small ladles (containing say a wine-glass) would be useful in filling a single goblet, useless in compounding the large common *crater;* the sense too suits admirably with the next lines, the 'big bumper' being for the *vates attonitus*, the small one for those who worshipped the Graces, whereas according to the common rendering the poor bard is condemned to drink wine almost without any water, a practice which the Romans and Greeks considered as barbarous as we should think it to drink dry brandy. For these reasons I strongly prefer not to lay stress on the word *miscentur*, and to explain not of the *proportion* of wine to water, but of the *number* of cyathi which are poured into (and so 'mingled' in) each bumper, the duty of the 'master of the feast' being to fix the *size* not the *strength* of the bumper. Marquardt adopts this view.

12. **commodis** is from its position clearly to be taken predicatively as I have done. Orelli explains it as='full,' 'containing good measure,' an explanation which with the usual method of taking the passage gives no sense.

14. **attonitus vates**] 'a frenzied bard.' For Bacchus in connection with poetic inspiration, see 2. 19. 6 n.

16. **rixarum metuens**] cf. 3. 24. 22, *metuens alterius viri*= 'fearful of.' This gen. is very common with pres. participles used adjectively, e.g. *sciens* (1. 15. 24 n.), *patiens* (1. 8. 4), *amans*, *appetens*.

18. **insanire iuvat**] For the connection of thought see Introduction; 'it is our pleasure to hold mad revel.'

Berecyntiae tibiae] Berecyntus was a mountain in Phrygia on which Cybele was worshipped; in her orgiastic rites, which were well known at Rome, the exciting music of the pipe was especially used, cf. 1. 18. 13 n. and 4. 1. 22.

20. **pendet**] 'hangs,' i.e. idle, on its peg.

21. **ego**] Emphatic in opposition to *invidus Lycus*.

22. **audiat...**] 'let the churl Lycus hear our mad uproar.'

24. **et vicina...**] 'and our fair neighbour ill-fitted for aged Lycus.' It would seem that Lycus had a wife or mistress who was young and pretty, and who, Horace suggests, will be as much amused with overhearing them as Lycus will be annoyed.

25. **spissa...**] 'Thee bright with clustering locks, thee Telephus beautiful as the pure star of evening.' Notice the repetition of *Lycus...Lyco* to express contempt, and of *te...te* to express admiration.

27. **tempestiva**] lit. 'seasonable,' i.e. suited to you by her youth (cf. on the other hand *non habilis*) and inferentially by her charms. *lentus* = 'slow-consuming,' cf. 1. 13. 8.

ODE XX.

To Pyrrhus who had carried off the beautiful Nearchus from his love. 'Pyrrhus, you are carrying off her cubs from a lioness. Soon will she come in pursuit and the combat over the prey be fierce. Meantime he, for whose sake you both make ready to battle, stands carelessly by indifferent to everything but his own beauty.'

3. **post paullo**] More commonly *paullo post* = 'after by a little,' 'very soon.'

5. **cum...Nearchum**] Notice the simplicity and strength of these two lines, expressive of the ease and power with which she advances.

7. **grande certamen**] 'a cognate accusative characterising the action of the last sentence by giving its result,' Wickham. 'She comes to recover Nearchus (a coming, which involves, or is identical with) a mighty combat.' Cf. Virg. Aen. 6. 223, *pars ingenti subiere feretro, triste ministerium* 'some supported the bier—sad office.' The construction is well known in Greek as 'the accusative in apposition to the sentence,' e.g. 'Ελένην κτάνωμεν, Μενελέῳ λύπην πικράν, 'let us kill Helen, (a killing which will be) a bitter grief to Menelaus.'

grande...] 'a mighty contest whether the prize fall to thee or rather to her.' *utrum* is to be supplied before *tibi*; it is frequently omitted. *cedere* with the dative has very commonly the sense of 'coming into a person's possession,' 'falling to his share.' *maior* is used somewhat loosely, but perfectly clearly; the literal rendering 'whether more of the prize pass to thee or her,' is of course impossible. Orelli reads *maior an illa* = 'or she be superior,' which makes the stanza end with a very weak and awkward clause and gives a very unusual sense to *maior*.

9. **interim, dum...**] Note carefully that *dum* goes with both the contrasted clauses *tu promis* and *haec acuit, fertur* being the main verb. In Latin (cf. 1. 25. 19 n.) contrasted clauses being simply put side by side often cause difficulty to beginners, though here the contrast is made comparatively clear by the addition of the pronouns *tu, haec*; in Greek it would be still clearer, for we should have σὺ μὲν and ἐκείνη δὲ: in English we must insert a word; 'meantime, while you take out... (and) she wets her dreadful fangs, the judge of the combat is said....'

Note also the skill in word-painting with which Horace almost brings before our eyes this group of three figures, the combatants on either side in the foreground, Nearchus behind in the centre.

11. **nudo**] pictorial. *palmam*, i.e. the prize of victory, cf. 1. 1. 5 n.

15. **qualis**] 'such as,' i.e. 'beautiful as.' For Nireus see Il. 2. 673,

> Νιρεύς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν
> τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα.

aquosa] the Homeric πολυπίδαξ, Tennyson's 'many-fountained.'

16. **raptus**] 'the youth carried off,' i.e. Ganymedes.

ODE XXI.

An Ode supposed to be addressed to an amphora on the occasion of the poet's entertaining Corvinus. 'Come down, thou flagon, that art of the same age with myself; to-day

the visit of Corvinus bids us produce our mellower vintages. Philosopher though he be he will not despise thee: even ancient Cato's sternness warmed with wine. Thou dost arouse the wits, thou dost bring to light hidden wisdom, thou dost give hope to the anxious and strength to the weak: with thy aid the feast shall last till dawn.'

M. Valerius Messala Corvinus (see Class. Dict.) fought with Brutus and Cassius at Philippi, B.C. 42, and subsequently joined Antony, but about B.C. 36 went over to Augustus. He was distinguished as an orator and author, and was, along with Maecenas and Pollio, one of the chief patrons of literature.

1. **o nata...**] For the method of marking the age of wine see 3. 8. 10—12 notes. Horace was born B.C. 65, the consul referred to being L. Manlius Torquatus, cf. Epod. 13. 6, *tu vina Torquato move | consule pressa meo.*

2. **seu...sive...seu...seu**] Before he produces the amphora, Horace muses half philosophically, half humorously, over the undefined potency for good or evil that lurks within it.

4. **pia testa**] For *pius* see 3. 11. 30 n. Observe carefully the position of the two words between *facilem* and *somnum*, and the subtle humour of the epithet at once appears: then and then only does the wine-jar fulfil the natural duty or law of its being (this being the exact meaning of *pius*), when it brings easy and peaceful slumber.

Wickham remarks that the words *pia testa* are 'inserted in a place where they are intended to exert their influence on the whole stanza,' and explains the stanza in accordance with that view: to my mind the position of the words positively limits the force of the epithet *pia* to the words between which it is so carefully placed, *facilem* and *somnum*.

5. **quocunque...**] 'on whatever account thou guardest the choice Massic.' These words sum up the various possibilities of ll. 2—4, preparatory to the introduction of the main verb.

quocunque nomine cannot be taken as referring to the name of the consul stamped on the jar, as that has been mentioned l. 1, nor to the name of the wine, as it is specially called 'Massic': it is imperative therefore to take the words in the

somewhat unusual sense of 'on whatever account,' 'for whatever purpose.' As in a ledger the name of the person whose 'account' follows is placed at the head of each page, *nomen* is frequently used for 'an account'; then it is used more generally of the 'account' in which anything is held, the 'purpose' or 'object' it is considered to serve, especially in the phrase *eo nomine*, e.g. Cic. ad Div. 14. 3, *eo nomine sum Dyrrhachii...ut audiam* 'on purpose that I may hear'; and see Dict.

lectum = 'choice,' as frequently: Orelli and Wickham both give 'gathered' (*lego*, 'to gather'), an epithet more applicable to grapes than wine, and certainly without meaning here, as in no case do *quocunque nomine* and *lectum* go together, for Horace is not speaking of the purpose for which the grapes were gathered, but of that for which the jar guards (*servas*) the wine.

7. **descende**] From the *apotheca*, see 3. 8. 10 n. Possibly too the use of the word is mock-heroic, cf. 3. 4. 1, *descende caelo*. For *languidiora* cf. *languescit*, 3. 16. 35.

8. **promo** = 'I bring forth,' so *de-mo*, 'I take off,' *co-mo*, I put together,' *su-mo*, 'I put apart.'

9. **quamquam...**] 'steeped though he be in Socratic lore.' *madet* is used intentionally, *madere* and *madidus* being constantly used of drunkenness. *Socratici sermones* specially refers to the dialogues of Plato, but also has the general meaning of 'philosophic arguments' of the sort to which Socrates gave the first impetus, cf. 1. 29. 14 n.

10. **horridus**] 'like a boor' or 'churl': the word also recalls the 'ragged,' 'unkempt' appearance ostentatiously affected by many philosophers then as now. See Mayor, Juv. 14. 12 n.

11. **prisci**] 'ancient,' not so much because of his actual antiquity (he died B.C. 149) as because of his life-long battle on behalf of ancient manners, ancient customs, in fact everything that aided to form the ancient Roman 'manliness' (see *virtus*, l. 12). *priscus* nearly always has the double meaning 'ancient and venerable': the person or thing to which it is applied must belong to the '*good old* times,' cf. 4. 2. 40, and Epod. 2. 2, *ut prisca gens mortalium.*

13. **lene tormentum**] Oxymoron, 'thou dost gently apply the rack to dull wits.'

tormentum (from *torqueo*), 'the twisting thing,' 'the rack,' that which makes the unwilling speak. *ingenium durum* is, as Nauck observes, the exact opposite of *ingenium facile et copiosum* (Quint. 10. 1. 128).

15. **curas et...**] Wickham rightly calls attention to the fact that Lyaeus (Λύαιος, λύω, *solvo*) is 'the god who gives freedom,' and says that therefore the whole sentence is = *arcana consilia retegendo curas solvis*, explaining that 'as cares seem heavy when brooded over so they seem subjects for mirth when discussed over wine.'

18. **viresque et addis...**] *que* joins the two clauses, *et* the two nouns *vires* and *cornua*. For the horn as the symbol of strength cf. 2. 19. 29 n.

19. **neque iratos...**] 'trembling neither at the angry diadems of kings.' Note the hypallage, cf. 3. 1. 42 n. For *apex* = *tiara* or *diadema* see 1. 34. 14 n.

21. **te...**] 'thee Liber and, if she lend a propitious presence, Venus, and the Graces loath to undo their bond, and living lanterns shall lead on until....'

22. **solvere** is the epexegetic inf. after *segnes*, see 1. 3. 25 n. The Graces are represented as sisters who never separate. For *vivae* cf. *vigiles lucernae*, 3. 8. 14.

ODE XXII.

A poetical inscription to be placed on a pine overhanging his Sabine homestead which he dedicates to Diana with the promise of a yearly sacrifice.

2. **quae...**] 'thou that thrice summoned dost hearken to young wives (*puellas*) in their travail and save from death.'
The invocation of Diana (Ἄρτεμις) as the goddess who saves women in childbirth (v. Lidd. and Scott, s.v. Εἰλείθυια) is Greek: the Romans usually invoked Juno Lucina.

4. **diva triformis**] In heaven Luna, on earth Diana, in hell Hecate. For Diana see also 1. 21 Int.

5. **tua**] predicative: 'let the pine be thine.'

6. **quam...donem**] 'so that I may present it,' in connection with *tua esto*.

per exactos annos] Cf. 3. 18. 5 n.

7. **obliquum meditantis ictum**] 'practising its sidelong blow': the boar is a young one just trying its powers. *meditor* = μελετάω. Boars strike with their tusks from the side. Cf. Hom. δοχμὼ ἀίσσοντε, 'rushing sideways,' of two boars.

ODE XXIII.

'Pray on the new moon, Phidyle, and offer your simple sacrifices to the Lares, and then all shall be well with your farm. Costly and numerous victims are for priestly rites: they have nothing to do with you and your humble worship of the gods.'

Phidyle (cf. φείδεσθαι) is taken as the type of a 'thrifty' country housewife.

1. **caelo...**] 'if you shall have raised towards heaven upturned hands.' For *caelo* = 'heavenwards' cf. Virg. Aen. 5. 541, *it caelo clamor* and 1. 28. 10, *Orco demissum*.
The most ancient, and perhaps most natural, attitude of prayer was standing with hands uplifted and upturned to heaven. Cf. Il. 7. 177, λαοὶ δ' ἠρήσαντο, θεοῖσι δὲ χεῖρας ἀνέσχον, Virg. Aen. 4. 205, *Iovem manibus supplex orasse supinis*, 1 Tim. 2. 8, 'I will therefore that men pray everywhere, *lifting up holy hands*.'

2. **nascente Luna**] For the celebration of the day of the new moon, νουμηνία, cf. 1 Sam. 20. 5, 1 Chron. 23. 31.

3. **horna fruge**] 'with this year's corn'; *hornus* = *horinus*, ὥριος: an offering of the firstfruits of the harvest is meant.

5. **pestilentem Africum**] 'the deadly African wind,' the Sirocco, cf. 2. 14. 15 n.
For **sentiet** = 'feel to its cost,' see 3. 5. 36 n.

6. **sterilem robiginem**] 'the blighting mildew.' Orelli (4th edition) states that the spelling *robigo* not *rubigo* is found in 'the best MSS. of Horace, Virgil and others.' The word is usually derived from *ruheo* = 'rust.'

7. **alumni**] See 3. 18. 4 n.

8. **pomifero...**] 'the sickly season when autumn yields her fruits,' see l. 5 n.

pomifer annus = autumn, as Epod. 2. 29, *a. hibernus* = winter, Virg. Aen. 6. 311, *frigidus a.* = the cold portion of the year.

9. **Algido**] a mountain in Latium. *devota* = 'doomed, destined for sacrifice.'

13. **cervice**] 'with blood from its neck.'

14. **tentare**] 'to besiege,' 'attack,' as though the favour of the gods were only to be won with effort and expense. So too 2. 18. 12, *deos lacesso*. Translate: 'You have no need to besiege (heaven) with sacrifice of many sheep, you who crown your tiny gods with rosemary.' *parvos deos* = *parva deorum simulacra*, and though no doubt in strict grammar the words are governed by both *tentare* and *coronantem*, yet they really only go with *coronantem*, *deos* alone being mentally supplied after *tentare*.

17. **immunis...**] 'if giftless thy hand has touched the altar not made more persuasive by (the sacrifice) of a costly victim, then it has appeased the angry Penates with duteous meal and crackling salt,' i.e. the act of supplication is enough without any vain oblations.

Immunis is emphatic and its meaning is the same as in the two other passages where Horace uses it (Od. 4. 12. 23, Epist. 1. 14. 33, *immunem Cinarae placuisse rapaci*), where it is clearly used with reference to its etymology = 'without a gift,' ἄδωρος. The comparative *blandior* has its full force; the suppliant does not endeavour to *add* to her powers of persuasion by a costly sacrifice, and *blandus* is used with some scorn (cf. *blandiri*), Horace distinctly deprecating such endeavours to 'coax' or 'wheedle' the gods into shewing favour (cf. *votis pacisci*, 3. 29. 59 n.). The apodosis begins with *mollivit*, and the perfect expresses that the act of supplication at once effects its aim. The stanza probably represents a well-known γνώμη, cf. Pliny *Praef.* N. H. *mola tantum salsa litant qui non habent tura*. The *mola salsa* is not reckoned as 'a gift' but represents the spirit of sacrifice and avails without any costly sacrifice.

Most editors place a comma after *manus* and make the apodosis begin at *non sumptuosa*. 'Though your hand...held no gift, it has appeased the Penates with meal and crackling salt, and could please no more (*non blandior* = *non blandior futura*) with a costly victim.'

The objection to this rendering is that, as *non blandior molliet* can only = '*will* not be more pleasing when it shall appease,' and *non blandior molliret* can only = '*would* not be more pleasing if it should appease,' so *non blandior mollivit* can only = '*was* not more pleasing when it appeased.' So in Greek ἐγὼ οὐ πιθανώτερος τοῖς λόγοις ἐδίδασκον τοὺς Ἀ. ἢ τοῖς ἔργοις could only mean 'I *was* not more persuasive when I taught the Athenians by my words than I was by my works.'

Some good MSS. here read *mollibit*.

Orelli renders *immunis* 'guiltless,'—'if a guiltless hand has touched the altar, then it has...' The sentiment thus expressed is lofty—perhaps too lofty for the context, and may be compared with Psalm 50. 13: 'Will I eat the flesh of bulls, or drink the blood of goats? Offer unto God thanksgiving, and pay thy vows unto the most High.' The meaning however assigned to *immunis* is clearly unjustifiable. *Immunis* (from *in* and *munus*) originally meant 'without a duty' or 'burden,' 'free from taxation,' 'free': it then becomes frequent in poetry with a gen.: e.g. *immunis belli, sceleris, caedis* = 'free from.' *Immunis scelerum* is = 'guiltless,' *immunis* by itself has no such meaning.

Bentley and Nauck také *sumptuosa* as a nom. 'Though the hand that touched the altar held no gift, yet not more persuasively has a costly victim appeased the P. than thy duteous meal and crackling salt.' The only objection is the short final syllable in *sumptuosa*. Alcaeus admitted a short syllable in this position but Horace never does, except possibly in the case of the 3rd pers. sing. of verbs (see 1. 3. 36 n.).

20. **farre pio et saliente mica**] i.e. the *mola salsa*, a mixture of meal and salt either sprinkled on the head of the victim or offered, as here, by itself on the altar. *mica* is a 'grain' or 'crumb' of anything, here of salt, as every Roman who had seen the *mola salsa* would at once understand; *saliente* = 'sputtering' or 'crackling,' i.e. when thrown on the fire.

ODE XXIV.

'Wealth and palaces avail nothing; when once inevitable Fate dooms thee, thou canst not escape death. Far better (than our luxury and license) the life of the wild nomads, simple it is

true but virtuous and pure. Whoever would save Rome must have the courage to curb the license of the day and so win fame for after ages, since in his own age alas he will not, for we hate merit. Nor will words avail; stern and strong repression is needed now, when men scour the world for wealth, when poverty is great disgrace to be avoided by any means, even by guilt. O let us dedicate to heaven or fling into the sea our gems and jewels and gold; let us root out the evil, and begin by training the rising generation more roughly than we do now, when the noble youth is more at home with the dice-box than on horseback, and fathers cheat even a partner or a guest in their haste to make a fortune for their heir. So wealth ever grows but never satisfies.'

In its general purpose the Ode may be compared with Odes 1—6 of this Book, and especially Ode 6.

1. **intactis...**] Cf. 1. 29. 1 n. *intactis*, 'unrifled,' i.e. by the Romans.

3. **caementis...**] 'although with building material you seize on...' Cf. 3. 1. 33—38 and notes.

4. **terrenum...mare publicum**] So Orelli's 4th edition rightly, instead of *Tyrrhenum...Apulicum*. *Tyrrenum* or *Tirrenum* is found in all MSS.; *publicum* has strong, *Ponticum* moderate, and *Apulicum* slight authority; Porphyrion's comment '*non terram* tantum verum etiam maria occupantem' shews that he did not read *Tyrrhenum*. As *Ponticum* and *Apulicum* cannot stand, for no Roman would build his villas so as to encroach on the Pontic or Apulian sea, *publicum* must be right, and joined with Porphyrion's comment involves the acceptance of Lachmann's conjecture *terrenum*. The rich man is not satisfied with 'all the land' but must seize also on 'the general sea'—the sea in which, it might have seemed, no one could claim property.

5. **si figit**] 'yet if dread Necessity drives her adamantine nails into the topmost roof, (then) thou shalt neither free thy soul from fear nor thy life from the snares of death.'

For *figit* see 1. 3. 36 n. and for a picture of *Necessitas* 1. 35. 17—19, where *clavos trabales* answers to *clavos adamantinos* here, the 'nail' being clearly symbolical of that which is fixed

and immutable. It would seem plain therefore that when the rich man has laid his foundations, and reared his palace, Necessity is represented as alighting on the roof and there planting a nail as a sign and symbol that the rich man and all his riches are not exempt from the terror of her universal sway (cf. St Luke 12. 16—21).

Some would take *vertex* as='head' (as 1. 1. 36) and explain of 'the heads of those who tower above their neighbours,' and so Conington renders:

'Let Necessity but drive
Her wedge of adamant into that proud head,
Vainly battling will you strive
To 'scape Death's noose, or rid your soul from dread.'

Truly with 'a wedge of adamant' in his head the poor wretch would have little need to care whether he was hanged afterwards or not.

8. **mortis laqueis**] Cf. Ps. 18. 5, 'the snares of death prevented me'; also Prov. 14. 27. *expedire*='to get the foot free,' 'to get free,' the opposite of *impedire*.

9. **campestres**] See 3. 8. 24 n.

10. **quorum**] They lived in caravans like modern gipsies. Cf. Aesch. Prom. 709,

Σκύθας δ' ἀφίξει νομάδας, οἳ πλεκτὰς στέγας
πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις.

rite='after their custom': *rigidi*='stern,' opposed to 'loose,' 'licentious.'

12. **immetata iugera**] 'unmeasured acres': as with them there was no private property there would be no need of boundary stones (*termini*) or land measurements of any kind; the Romans on the other hand paid great attention to these things. See Dict. Ant. s.v. *Agrimensores*.

liberas='free,' because, as the produce belonged to the whole tribe in common, none needed to purchase food. Caesar B.G. 4. 1 tells us that the Suevi, and Tacitus Germ. 26 that the German tribes, still retained this undoubtedly primitive mode of cultivation. Caesar's words are: *quotannis singula milia armatorum bellandi causa educunt. Reliqui qui domi manserunt se atque illos alunt. Hi rursus invicem anno post in armis sunt, illi domi remanent.....neque longius anno remanere uno in loco incolendi causa licet.*

14. **nec cultura...**] Partly referring to the fact that, being a nomadic people, they never stayed beyond a year in one spot, partly to the practice of relieving (*recreat*) those who had done the work one year (*defunctos laboribus*) by substitutes (*vicarii*) who had been meanwhile acting as combatants but who now had to take their fair turn (*sors aequalis*) of work. See quot. from Caes. above.

16. **vicarius**] (from *vices*) 'one who comes in turn,' 'a substitute': a 'vicar' was originally a minister appointed to do the work of a rectory of which the monks enjoyed the main revenues. See Blunt, Ref. in Eng. c. iv.

18. **privignis**] 'the guiltless wife spares (i.e. treats with kindness) her motherless stepchildren.' Cic. frequently uses *temperare* in this sense, e.g. *sociis, superatis hostibus, amicis temperare*. The cruelty of stepmothers was proverbial. See Dict. s.v. *noverca*, *μητρυιά*.

19. **dotata regit virum**] The Roman poets frequently complain that rich wives often proved truly 'better halves.' Cf. esp. Plaut. Aul. 3. 5. 60, and Mart. 8. 12,

uxorem quare locupletem ducere nolo,
quaeritis? uxori nubere nolo meae.

21. **dos**] with *magna*. For *metuens viri* cf. 3. 19. 16 n. 'Chastity that shrinks from another's love, the marriage-tie being sure.'

24. **peccare**] 'to sin,' i.e. against chastity. *aut*='or,' that is, if she do sin, 'the wages is death.' Cf. the use of *aut* 3. 12. 2.

25. **impias**] 'unhallowed,' because domestic and so violating the law of nature. *tollere*='to do away with.' For the 'civil madness' see 3. 6. 13 n.

27. **si quaeret**] 'if he shall desire to have "Father of the cities" inscribed beneath his statues.' The title of 'Father' (*pater* or *parens*) seems to have been not unfrequently bestowed on benefactors by states and cities; so Cic. bids his brother deserve the title of *parens Asiae*, and an actual inscription is extant referring to Augustus as *parens coloniae*. See too 1. 2. 50 n.

30. **quatenus**] 'in as far as,' 'since,' explaining *posterity*; 'he must trust to posterity for fame since...'

31. **virtutem...**] 'since in our jealousy we hate living worth (and) regret it when removed from our gaze.' Note that *invidi* from its position goes with both the contrasted clauses.

34. **reciditur**] 'is cut back,' 'pruned,' like a fruit tree which has been putting out rank useless growth.

35. **leges**] See 3. 6, Introduction.

37. **pars**] Cf. 3. 3. 55 n. 'The portion of the globe fenced in with fiery heat.' '*inclusa*,' says Wickham, 'as if the heat were intended to bar it from human intrusion.'

38. **latus**] So 1. 22. 19, *quod latus mundi*.

40. **horrida**] Supply *si* from l. 36, and also before *magnum*, l. 42. Horace elsewhere (1. 3) speaks of the commercial enterprise of sailors and shipowners as a flying in the face of Providence, who meant the sea for a means of separation not communication.

42. **magnum...**] (if) 'poverty (being, or being considered) a great disgrace urges men to do and endure anything, and quits the steep path of virtue.'

43. **quidvis**] i.e. any act of *guilt*, cf. *πανοῦργος*, 'one who does anything,' 'a villain.' *deserere*, which is Bentley's conjecture for *deserit*, would be simpler but less forcible: poverty not only bids men quit the path of virtue, but actually quits it in the pursuit of wealth. Virtue is called *ardua*, 'dwelling on high,' because difficult of attainment.

45. **in Capitolium**] as a votive offering. *quo clamor... faventium*, i.e. as in a triumphal procession.

48. **inutile**] Possibly not merely 'useless,' but, by litotes, ='deadly.'

49. **summi...**] 'the cause of crowning guilt.' *materies* is the original stuff from which anything is subsequently fashioned (the Gk. *ὕλη*, cf. 'materials,' 'matter'), then the 'source,' 'cause,' of anything.

50. **si bene paenitet**] 'if we are heartily sorry.'

51. **eradenda...**] Two processes are mentioned, first a cleansing process, a getting rid of the old effeminate vices, secondly the substitution of vigorous virtues in their place.

52. **elementa**]=στοιχεῖα, 'the alphabet,' 'rudiments,' 'first beginnings.' Note the antithesis of *tenerae* and *asperioribus*; both adjectives are illustrated by the antithetical pursuits in the next lines.

54. **nescit...**] 'Untaught the high-born youth cannot sit a horse...more learned in playing with a Greek hoop, if you bid him, or...'

56. **ludere doctior seu...**] lit. 'more learned in playing whether you bid him (play) with...or.'

57. **Graeco trocho**] Both words are used scornfully: the Greeks in Rome are constantly reproached as the purveyors of all that is luxurious, vicious and un-Roman. See esp. Juv. 3. 58—125. *trocho* (=τρόχῳ) is designedly used, a Greek word for a Greek thing, cf. Juv. 3. 67, *rusticus ille tuus sumit* trechedipna, *Quirine*, | *et* ceromatico *fert* niceteria *collo*.

58. **legibus**] The particular laws are unknown. *cum*= 'since,' i.e. nor is it wonderful, 'since.'

60. **consortem socium**] 'his partner in business.' *sors*= 'capital': *consors* one who joins capital with another.

61. **pecuniam properet**] cf. 2. 13. 26 n. and 2. 7. 24, *deproperare coronas*.

62. **scilicet...**] Summing up the whole purport of the Ode: 'Yes truly insatiate wealth ever grows; and yet something is ever wanting to the defective fortune,' i.e. the wealthiest men are never quite satisfied, are never content, but always consider their fortune 'maimed,' 'mutilated,' and 'defective,' for want of a something or other, they know not what.

For *improbae* see 3. 9. 22 n. and for *scilicet* 2. 14. 9 n.

ODE XXV.

An imitation of a Greek dithyramb. The poet represents himself as inspired by Bacchus, but also suggests that his state of poetic exaltation is due to dwelling on Caesar's exploits, which, he says, he shall shortly celebrate with no mere mortal utterance as he follows in the train of the god.

1. **Bacche**] For Bacchus as the god of 'inspiration' cf. 2. 19. 6 n.

3. **velox mente nova**] 'hurried on with new inspiration': ἐνθουσιάζων.

quibus antris] Either local abl.='in what caves?' or, which seems more poetical, the dat.,='by what caves shall I be heard?'

5. **aeternum...**] 'essaying to set the glory of Caesar for ever amid the stars and the council of Jupiter.' In mythology glorified beings of all sorts are represented as being rewarded with a place among the stars; hence the phrase *stellis inserere*. *meditans*=μελετῶν is frequently used of poets 'conning over,' 'rehearsing,' 'practising,' their compositions: hence *meditans inserere...*='rehearsing the placing...,' i.e. rehearsing a poem on the deification of Caesar. Cf. Virg. Ecl. 1. 2, *tenui Musam meditaris avena*, imitated by Milton, Lyc. 66, 'and strictly *meditate* the thankless Muse.'

7. **dicam...**] 'Sublime, new, unsung as yet by other lips shall be my theme.' Notice the vigorous asyndeton (*a-συν-δέω*) by which the three adjectives are left without any connection. Orelli seems to take *recens* as a nom.='fresh-inspired,' thus depriving the line of all force.

8. **non secus...libet**] He compares his feelings as he is hurried along by stream and grove to those of a Bacchanal who stands on a hill-top gazing over the valley of the Hebrus and snow-clad Thrace right away to Rhodope in the distance: the effect of the scene with both is to excite poetic feeling.

The construction is probably *non secus...ut*, though *non secus* is usually followed by *ac;* but Horace has *aeque...ut*, 1. 16. 7, instead of *aeque...ac*. Others take *ut...libet* as an exclamation, and considering the dithyrambic character of the Ode this is not impossible.

9. **Euias**] fem. adj.='a Bacchanal,' cf. 2. 11. 17 n.

11. **pede barbaro lustratam**] 'traversed by barbarous feet,' i.e. by the feet of Thracian Bacchanals. With the Greeks βάρβαρος (an imitative word='a jabberer') simply meant one who did not speak Greek, a non-Greek, and the Roman poets imitated this use, employing the word frequently, as here, with no tinge of contempt, e.g. when Plautus wishes to say he has translated a Greek play *into Latin* he says *Plautus vortit barbare*.

14. **o Naïadum potens**] 'O Lord of the River-Nymphs.' *Naïades*=Ναιάδες (*νάω* 'to flow,' *νᾶμα* a stream).

16. **vertere**] 'to upturn,' 'uproot.' Eur. Bach. 1109 describes this and other feats of the Bacchanals.

17. **humili modo**] 'in lowly fashion.'

18. **dulce...**] 'a joyous hazard is it, O King of the Wine-press, to follow the god who garlands....'
For *periculum* cf. Il. 20. 131, χαλεποὶ δὲ θεοὶ φαίνεσθαι ἐναργεῖς and Judges 13. 22, 'And Manoah said unto his wife, We shall surely die, because we have seen God.'
Lenaeus—Ληναῖος from ληνός, 'a wine-press.'

ODE XXVI.

'But lately I was a successful combatant in the lists of love: now in token that my warfare is finished I here dedicate my arms to Venus, with just one final prayer—that the goddess will make Chloe pay for her conceit.'

It was customary on leaving off any occupation to dedicate some of the instruments connected with it to an appropriate divinity, e.g. a warrior dedicates his arms, a fading beauty her mirror (cf. 4. 10. 6 n.), a fisherman his nets, and so here Horace dedicates his lyre, and also certain other imaginary paraphernalia of love-making. To such dedicated objects a short poetical inscription was frequently appended (cf. the many instances of *ἀναθηματικά* in the Gk. Anthology), and this Ode is supposed to be written for that object. Notice the humorous inconsistency between the declaration at the beginning and the prayer at the conclusion.

1. **vixi**] with *nuper*, *idoneus* with *puellis*.

2. **militavi**] Cf. Ov. Am. 1. 9. 1, *militat omnis amans*, and cf. *bella*, 4. 1. 2, *militiae*, 4. 1. 16.

3. **defunctumque...**] 'and my lyre whose wars are ended.' *barbiton*=βάρβιτον, cf. 1. 32. 4 n.

4. **hic paries...**] Because the lyre would be hung upon the wall (cf. *ἀνάθημα*).

5. **marinae**] 'sea-born.' Ἀφροδίτη was supposed to have sprung from the foam (*ἀφρός*) of the sea. *Veneris*='(of the temple) of Venus.'

6. **lucida funalia**] torches made from ropes dipped in tar. He still keeps up the simile from war in his description of these instruments for a 'night assault.' What would be the use of 'bows' to 'threaten opposing doors' it is difficult to see, nor is it any explanation to say that they were for 'threatening the doorkeepers.' It is not unreasonable to suppose that by *arcus* Horace intends some military engine (such as the *arcuballista* of later times) which was used in sieges and discharged missiles by means of a huge 'bow': it is to be remembered that the whole description is designedly exaggerated.

9. **beatam**] 'blessed,' perhaps 'as being thy favourite seat': certainly the translation 'wealthy' will not now be admitted.

10. **Memphin...**] Her. 2. 112 mentions a temple of Ξείνη Ἀφροδίτη at Memphis.

carentem Sithonia nive] i.e. enjoying a warm climate. Sithonia was the central peninsula in Chalcidice.

11. **sublimi**] pictorial, 'with uplifted lash.'

12. **tange semel**] 'touch' and 'once' by their studied moderation suggest more than is expressed.

ODE XXVII.

'May guilty travellers start with evil omens or be stopped by them: for those I am anxious about I shall carefully search out happy auguries. And may you especially, Galatea, have good luck, and yet I dread from experience that stormy channel passage. You must be as bold as Europe was, when she trusted herself to the bull: what a difference she found between flowery meadows and mid ocean! And when she reached Crete how she regretted her boldness, and prayed for death! Venus however at last consoled her.'

Horace seems to use the occasion of Galatea's journey merely as a pretext for introducing the long lyrical narrative which follows; at any rate being totally ignorant of Galatea's history we cannot tell whether any part of it is applicable to her or not.

1. **impios...ego**] Note the antithetical words at the beginning of each sentence.

parrae recinentis] 'of the hooting owl's refrain,' *recino* seems to refer to the repetition of the cry.

2. **ducat**] 'conduct,' i.e. on their journey.

3. **rava**] a grayish-yellow hue. Lanuvium was on a hill (cf. *decurrens*) near the Appian Way, along which travellers for Brundisium and Greece would pass.

5. **rumpat...**] 'and let a snake break their journey when begun, if darting like an arrow across the road it has scared the horses.'

The editors find difficulty in these simple lines. Orelli says *rumpat=interrumpat* and then adds '*scilicet ita ut huic omini scelerati non pareant...ideoque pereant*,' thus making *rumpat* really mean 'let it warn them in vain to break,' which it can hardly do. Bentley and others read *rumpit*, which has little authority, and makes the lines merely contain a statement as to what is an evil omen on a journey, a thing which every one knew. The sense simply is 'Let evil omens accompany the guilty when they start on journeys and (that is, in other instances: in English we use 'or') let them have their journeys interrupted by them.'

7. **mannos**] 'carriage-horses,' a Gallic word; from the same language come *essedum*, *petorritum*, *rheda*, *covinus*, which are all used in Latin to signify 'a carriage,' and seem to prove that the Romans derived the use of 'carriages' from Gaul.

cui]=*ei cui*, *ei* going with *suscitabo*, *cui* with *timebo*.

8. **auspex**] from *avis* and *spicio*, one who 'watches birds,' deduces omens from their flight.

9. **stantes**] 'stagnant.'

10. **imbrium...**] 'the bird prophetic of impending storms,' cf. 3. 17. 12 where the raven is called *augur aquae*, and the same bird is probably meant here, cf. Virg. Georg. 1. 388, *tum cornix plena pluviam vocat improba voce*.

For *imbrium divina* cf. *divina futuri* A. P. 218, and Virg. Aen. 6. 66, *praescia venturi*, and 1. 15. 24 n.

11. **oscinis**] From *os* and *cano*, a technical term for birds that gave omens by their utterance. *solis ab ortu*, i.e. from the region of light and happy omens.

13. **sis licet...**] 'Mayest thou be happy, yes happy, where'er thy choice, and live...' *licet=per me licet*, 'as far as I am concerned you may,' i.e. though regretting your departure, still I do not wish you ill but well. Most editors take *sis* as dependent on *licet*, I prefer to make it parallel to *vivas*, *licet* being purely parenthetical: the sense is the same in both cases.

15. **laevus**] clearly='ill-omened,' σκαιός. The Roman augurs faced the South, the Greek the North, when taking observations, and, as the Roman poets are sometimes imitating a Greek phrase sometimes using a native one, when they speak of an omen 'on the left hand,' the context is the only guide whether they mean from the East or from the West, of good or evil omen.

17. **sed vides...**] 'but you see with what uproar Orion hastens to his setting.' Orion sets early in November when the storms of winter begin. I prefer to take *trepidet pronus* together and not *trepidet tumultu* as Orelli does.

18. **ego...**] Emphatic: Horace speaks from sad personal experience. 'I know what the dark gulf of Hadria is, and the crimes of the clear South wind.' Wickham takes *albus peccet* as meaning 'is treacherous for all his white skies,' and explains 'that though usually *albus* it is not always so.' There is no need so to take it: a 'clear,' 'bright' day is often very rough, and a 'white,' 'cloudless' breeze may be a very stiff one. *albus* is added to form a pictorial contrast with *ater*; the sea is 'dark,' 'tempestuous,' above the sky is 'bright' and 'brilliant.'

20. **Iapyx**] cf. 1. 3. 4 n.

21. **caecos...**] 'sudden,' 'unexpected.' For *sentiant* cf. 2. 7. 9 n.

25. **sic...**] 'so too...,' i.e. with equal hardihood. For *Europe* (Εὐρώπη) see Class. Dict., and for *doloso credidit* cf. 3. 5. 33, and 2. 4. 6 n. *latus* is used strictly.

26. **'et scatentem...**] 'at sight of the sea teeming with monsters and of dangers all around grew pale for all her boldness.'

28. **palluit** = 'grew pale' is allowed to govern an acc. from the secondary sense of 'fearing' contained in it, cf. 2. 13. 26 n. *medias fraudes*, lit. 'midmost dangers': she was in the very centre of them. For *scatentem beluis* cf. 4. 14. 47 n.

29. **nuper...nocte**] Mark the contrasted words put first as guides. *nocte sublustri*, 'by night's dim radiance': *sublustris* (cf. *subluceo*, *subirasci*, &c., *sub* = 'slightly,' 'partially') describes a condition which is half obscurity, half light: in the present case the stars (l. 31) are shining, and there is just sufficient light to make all mysterious and terrible to Europe. Martin gives 'lowering,' Conington 'gloomy,' mistranslating and marring the beauty of the description.

studiosa florum] 'busied with flowers.' Adjectives expressing desire and dislike take a genitive after them, e.g. *avidus*, *cupidus*, *fastidiosus* (3. 1. 37).

33. **simul**]=*simul ac*, 'as soon as.' *centum*, cf. Hom. Il. 2. 649, Κρήτην ἑκατόμπολιν.

34. **pater...**] 'O father,' she cried, 'O name of daughter abandoned, and duty vanquished by passion.' Orelli and Wickham make *filiae* dat. after *relictum*='O father, O name by thy daughter abandoned.'

37. **unde quo**] 'whence (and) whither.' So too the Greeks use a double interrogation without any connecting word, e.g. τίς πόθεν ἦκεις;

levis] predicative. *una*, as always, emphatic. *virginum*, the plural, because others have sinned as she has: the thought that others have yielded to temptation makes her sin seem more pardonable.

38. **vigilansne...**] 'Am I awake bewailing a foul crime, or am I guiltless, and does a vision mock me, a vision that idly flying from the ivory gate brings (only) a dream?'

Orelli and Wickham put a comma after *vana* instead of after *imago*: the stanza is thus left with a very weak ending (a very rare thing in Sapphics), an unnatural importance is attached to *vana*, and the sense is scarcely so good, for what Europe says is, 'Am I awake, or is this a vision (*vigilans...imago*), and if a vision, is it one of those idle ones that come from the ivory gate and bring only dreams not foreshadowings of the future?'

Homer, Od. 19. 562, describes dreams as coming through two gates, the one of horn, the other of ivory, the one sort

being accomplished, the other not, and assigns a fanciful etymological reason for the distinction (ἐλέφας, ivory, and ἐλεφαίρω, to make light: κέρας, horn, κραίνω, to accomplish).

45. **si quis...dedat**] Horace makes the bull vanish as soon as he has conveyed her to Crete.

47. **modo**] 'lately,' 'but late.' *multum*, see l. 67 n.

49. **impudens...**] 'Shameless am I to delay Death,' i.e. to keep Death waiting.

50. **o deorum...**] 'O thou of all the gods whoever hearest this, may I....'

Notice *inter*, separated from *leones*. *nuda* is perhaps, as Nauck points out, not to be pressed, the expression 'to wander naked among lions' being proverbial='to meet a violent death,' at the same time I think a pictorial contrast is suggested between her beauty and their savageness.

53. **antequam...**] 'ere yet hideous decay seize on these comely cheeks, ere the young blood ebbs from the tender victim, in my beauty I long to feed the beasts.' The force of this difficult and almost untranslateable stanza is, I think, clear: her beauty that was her pride has become her loathing, hence the cynical scorn with which she speaks of it, and the use of such terms as *tenera* and *sucus* (juice) with reference to it, terms which are applicable to butcher's meat. Cf. *pascere*. The merit of the stanza is however doubtful, though Orelli scoffs at the modern 'sentimental delicacy' (*sentimentale Zartheit*) which objects to it.

57. **pater urget absens**] 'so my father far away assails me.'

58. **potes**] Emphatic: you have the power, use it. *bene*, ironically='happily,' cf. *delectant*. *laedere*='break.'

61. **rupes et acuta leto saxa**] 'precipices and rocks sharp for death.' The *saxa* are rocks and boulders lying at the foot of the precipices, rough and jagged, and therefore sure to cause death.

62. **age te...**] 'quick, trust thyself to the rushing wind.'

63. **herile pensum**] 'a task done for a mistress,' 'a bondmaid's task.' *pensum*, from *pendo* to weigh, is the portion of wool *weighed out* as the work for a certain period. *carpere*

is used of 'plucking' or drawing out the wool into long threads, which were then wound round the spindle ready for use in weaving, see Dict. Ant. s. v. *Fusus*.

65. **regius sanguis**] 'the daughter of kings,' in strong opposition to *herile pensum* and *dominae*. For *sanguis* cf. 2. 20. 5 n.

tradi] i.e. to be abandoned by her paramour and handed over to the mercy of his injured and incensed wife. For *pellex* see 3. 10. 15 n.

66. **aderat**...] The abrupt transition from Europe's speech to narrative, and the marked prominence of the verb, express the *suddenness* of the appearance of the goddess, who at the critical moment intervenes with dramatic effect. 'Lo! at her side thus wailing stood Venus with a mocking smile.'

66. **perfidum** is acc. neut. of the adj. used adverbially, cf. 1. 23. 23 n. *remisso*, symbolical of his peaceful purpose.

69. **lusit**] i.e. amused herself with laughing at her. For *abstineto irarum* see 2. 9. 17 n.

71. **cum tibi**...] 'when the hateful bull shall bring you back his horns to tear.' Venus mockingly repeats the very word (*lacerare*, l. 46) used by Europe.

73. **uxor...esse nescis**] 'Thou knowest not how to be the bride,' i.e. what befits the bride; this rendering harmonizes with *disce* below, 'you are as yet ignorant how to play your part, learn to do so.'

Others say that *uxor* is put for *uxorem* in imitation of the Greek idiom (e.g. *αὐτὸς ἐλθεῖν ἔφη*, 'he said that he himself had come'), rendering 'Thou knowest not that thou art the bride,' but the construction is doubtful and the parallelism between *nescis* and *disce* is lost.

75. **tua**...] 'half the globe shall take thy name.'

ODE XXVIII.

An invitation to Lyde to join him in celebrating the Neptunalia with drinking and singing. Nothing is known of the festival except that it was on July 23rd.

1. **festo**...] The question is a retort to a supposed objection; 'What better could I do? Produce the wine.' Orelli says that the order of the two sentences is inverted, that *prome*... ought to come first and *festo*... afterwards, ='Produce the wine, for what better can I do?' I cannot believe in such an inversion, and it is needless, as to begin with an abrupt question or statement, which assumes that the reader is conversant with all the circumstances and surroundings, is very natural and indeed almost necessary in a short Ode. Cf. the commencement of Odes 25, 20, 19 of Book 3.

2. **reconditum**] 'stored far *back*,' old. So 2. 3. 8, *interior nota*. *strenua* with *prome*, 'produce and briskly.' Horace humorously makes Lyde act as butler. Nauck with German gravity argues from these words that Lyde was Horace's housekeeper: '*eine fleissige ernstgesinnte haushälterische Schaffnerin, und zur Zeit noch wenig der Liebe geneigt.*' I cannot refrain from giving so characteristic a note at length.

4. **munitaeque**...] 'and assault the fortress of philosophy.' Philosophy is represented as possessing a fortress inaccessible and impregnable to temptation: cf. Lucr. 2. 8, *bene quam munita tenere | edita doctrina sapientum templa serena*, Arist. Nub. 1024, *ὦ καλλίπυργον σοφίαν...ἐπασκῶν* and Tennyson's Palace of Art, stanzas 1—4.

5. **inclinare meridiem**] 'that noon declines,' i.e. that the sun has passed the zenith. Cf. Liv. 9. 32, *meridie sol se inclinavit*. *meridies=medidies* (midday), altered for the sake of euphony.

6. **stet**='stood still,' halted in its course: in strong contrast with *volucris*.

7. **parcis deripere**] 'you hesitate to hurry down.' For *deripere* cf. 3. 21. 7, *descende*, and 3. 8. 11 n. *horreo=apotheca*, 'the store,' cf. 4. 12. 18, *Sulpiciis horreis*.

8. **cessantem**] The *amphora* is personified and described as 'fondly lingering' in its old corner. M. Calpurnius Bibulus was consul with C. Julius Caesar in the famous year B.C. 59, but the name is obviously selected in joke.

9. **nos cantabimus**...] 'we will sing in turn, (I) of Neptune..., you shall in reply tell of Latona....' Horace begins the sentence as if he were going to say 'we will sing in turn of Neptune...and Latona' (i.e. I of Neptune, you of Latona), but

in the second half of the sentence in order to make it more clear who is to undertake the reply (*recines*) and sing of Latona, he inserts the words *tu recines*, which make the sense clear but somewhat interfere with the strict grammar.

Some take *nos invicem*='I in my turn': no doubt *nos* is often put for *ego*, but it certainly cannot be so used where, as here, *nos* 'we' naturally must mean 'I and you,' and where the use of it='I' must produce confusion.

10. **virides**='sea-green' as befitted sea-nymphs.

12. **Cynthiae**] Cynthus was a mountain in Delos: *Cynthius*=Apollo, *Cynthia*=his sister, Diana.

13. **summo carmine**] sc. *cantabimus*. Horace starts by singing of Neptune, Lyde replies with the praise of Latona and Diana, they both unite in honouring Venus and night.

quae tenet=*eam quae tenet*, 'the queen of Cnidos.' Cnidos is in Caria. *Cycladas*, cf. 1. 14. 19, 20 n.

16. **merita**] *quia amantibus favet. nenia*, used of any plaintive, not necessarily melancholy, harmony. Note the skill with which the concluding words of the Ode suggest the ideas of rest and repose.

ODE XXIX.

'A warm welcome awaits you, Maecenas, at my house: come then at once. Cease merely to gaze longingly on the country, and leave Rome for a while and all its magnificence and cares. Rich men sometimes find the change to a humble household a relief. The dog-days moreover are coming on, and yet you linger in town and worry yourself about political contingencies. What is the good? Providence has sealed the future and mocks our efforts to read it. Calmly to deal with the present is wisdom; for life is like a river and moves along uncontrolled by us sometimes peacefully sometimes a raging torrent. He lives best who enjoys to-day: to-morrow Jupiter may send trouble but he cannot undo the past. Fortune is ever fickle: I accept her favour and put up with her frowns.

In stormy weather I am not like a merchant fearful lest his rich cargo be lost: it is enough for me if I weather the tempest myself.'

The Ode should be compared with Ode 8.

1. **Tyrrhena**...] 'Scion of Etruscan kings.' Cf. 1. 1. 1, *Maecenas atavis edite regibus*. Horace ends (see next Ode) his Odes as he had begun them with the praise of his great patron.

2. **non ante verso cado**] 'in a cask as yet unbroached,' lit. 'untilted.' The *cadus* or *amphora* would have to be tipped up to get at the wine. *lene*=mellow, cf. 3. 21. 8, *languidiora vina*.

3. **flore rosarum**] 'choicest roses.' *ῥόδων ἀώτοις*, Simonides.

4. **balanus**]=*myrobalanum*, the fruit of a sort of palm from which a balsam was extracted (*pressa*).
balanus=*βάλανος*, the Latin form of which is *glans*.

5. **iamdudum est**] 'has long been,' lit. 'is now a considerable time.' This use of *jamdudum* with a present is very frequent.

6. **udum Tibur**] For the epithet see 1. 7. 13 n. *Æfulae* is the right reading instead of the old *Æsulae* which was unknown. *Æfula* is a Roman colony on the hill-side between Tibur and Praeneste, cf. Liv. 26. 9. 9; 32. 9. 2, and see Orelli Ed. 4.

ne semper contempleris] 'be not ever gazing wistfully at,' i.e. from Rome. With *ne* in prohibitions addressed to a particular person the perf. subj. is usual, but would be clearly impossible here where the act spoken of is continuous. Some put only a comma after *morae*, and render 'come quickly so as not to be...,' but this is less simple.
Tibur, 16 miles N.E. of Rome, and Tusculum (*Telegoni iuga*), 10 miles S.E., both on the sides of hills, were doubtless (see Mart. 4. 64) visible from Rome, and especially from Maecenas' lofty house, see ll. 9, 10.

9. **fastidiosam**...] 'quit the plenty that but palls.' For *fastidiosus* see 3. 1. 36 n.

10. **molem**...] 'the palace that towers to the clouds.' Cf. The Tempest, Act 4, Sc. 1, 'The *cloud-capt towers*, the

gorgeous palaces.' The reference is to the so-called *turris Maecenatis* on the Esquiline, from which Nero afterwards watched the burning of Rome, and which must have had a commanding view over Rome (see ll. 11, 12) and the neighbourhood.

11. **mirari**...] This terse description of a great capital as observed from some point of vantage is inimitable (*'unübertrefflich charakteristisch,'* Nauck). The wealth, the smoke, the riches, the roar of London, as seen say from St Paul's, might well in their combined effect make the beholder 'marvel' (*mirari*). Orelli in saying *mirari fumum παρὰ προσδοκίαν, nam 'mirari' proprie refertur ad 'opes' dumtaxat*, entirely misses the point of the passage.

14. **mundae**] The adjective indicates the presence of taste but the absence of extravagance. Horace defines *mundus* (Sat. 2. 2. 65), as applied to a host, as a just mean between luxurious excess and sordid neglect. The word thus meaning not only 'simple' but 'elegant' is difficult to translate: perhaps here 'simple' will suffice, though it only expresses half the word. *sub lare* = 'beneath the roof.'

15. **sine aulaeis**...] The *aulaea* were 'hangings' suspended on the walls like tapestry, not a canopy hung from the ceiling over the table as usually explained, see Marquardt, Privatleben, ed. 2, p. 311. **ostro** refers to the purple covering of the couches.

16. **sollicitam**...] 'have removed the wrinkles from the brow of care.' *explicuere* in the perfect, with *plerumque*, = 'have often,' i.e. before now. For the phrase cf. Sat. 2. 2. 125, *explicuit vino contractae seria frontis.*

17. **clarus occultum**] The antithesis is somewhat forced. *clarus* = 'glowing'; *occultum* = 'hidden,' i.e. previously. *Andromedae pater* = Cepheus. All the stars mentioned rise in July.

18. **Procyon**] Προκύων (in Latin *Antecanis*) = the constellation which rises *before* the *Dogstar*. For the letter 'y' in words borrowed from Greek cf. 1. 16. 5 n.

furit and **vesani** both refer to the fierce heat of the dog-days, cf. 3. 7. 6, *insana*, of tempestuous weather.

20. **dies referente siccos**] 'bringing round the days of drought.' *siccos* is placed in an emphatic position because of the special double meaning assigned to it, (1) = when rain is rare, (2) = when drink is acceptable.

22. **horridi**] 'shaggy.' A country covered with wood (*silvae*) and thickets (*dumeta*) is *horridus* (cf. 4. 5. 26, *horrida Germania*), and therefore the same epithet is applied to 'the woodland god,' *Silvanus*, who presides over such country. *caretque*... = 'and the slumbering bank (i.e. of the river mentioned l. 22) is untroubled by the wandering winds.'

25. **tu**...] *σὺ δέ*. The position of the pronoun marks the antithesis between Maecenas' activity and the repose which the season suggests (ll. 17—24).

26. **et Urbi**...] 'and anxious for the city dread the plots (*quid parent*) of the Seres....'

For the *Seres* cf. 1. 12. 55: they stand for any remote Eastern people.

27. **regnata Cyro Bactra**] 'Bactria where Cyrus ruled,' lit. 'reigned over by Cyrus.' For construction cf. 2. 6. 11 n.; and for the kingdom of Cyrus 1. 2. 22 n.

28. **Tanaisque discors**] The river is put for the dwellers by the river, i.e. the Scythae, see 3. 8. 23 n. *discors* = 'rebellious.'

29. **prudens**] = *providens*, 'in his providence.' *caliginosa*: note the size of the word which expresses the utterly impenetrable character of the darkness which 'shuts in' (*premit*) the future from human gaze; *caligo* is 'a darkness that may be felt.'

31. **mortalis**...] 'if mortal man struggles beyond (i.e. to see beyond) what heaven allows.'

mortalis is used intentionally and emphatically: cf. his indignant *nil mortalibus ardui est*, 1. 3. 37: energy, vigour, push, are all, according to the philosophy of Horace, only folly in those whose life is but a span long; the question he ceaselessly repeats is *quid brevi fortes jaculamur aevo multa?* (2. 16. 17); he breathes the spirit of Ecclesiastes, but with him the 'conclusion of the whole matter' is not 'Fear God' but 'Rejoice in thy youth.'

32. **trepidat**, which is used (2. 13. 12) of the movement of water down a steep and stony bed, expresses restless, nervous, excessive eagerness, cf. 2. 11. 4 n. *fas* = that which the laws of the gods, *jus* that which the laws of men permit.

33. **componere**] lit. 'to arrange,' 'reduce to order,' 'make the best of.'

cetera] opposed to *quod adest:* both phrases are purposely wide and indefinite, there is a contrast not only between the 'present' and the 'future,' but between things over which we have some control, and things which are wholly beyond our control.

34. **feruntur**] 'are swept along.' *nunc...nunc*='at one time...at another.' *medio aequore* is difficult, but seems to refer to the level surface (*aequor*, cf. *aequus*) of the stream as it is seen flowing between (*medium*) its banks. Many MSS. give *alveo*, a reading which is very simple but hardly accounts for the existence of the difficult *aequore*.

35. **cum pace...**] The final syllable of *Etruscum* cuts off before *in* in the next line, the third and fourth lines in an Alcaic stanza being very closely connected, as is shewn by the dislike that Horace exhibits to the third line ending with a vowel, and especially a short vowel, when the fourth line begins with a vowel. The license he here allows himself is however exceptional, the line, by its slow and even movement and unusual length, being intended to express the slow, even, monotonous movement of the stream. Cf. Epist. 1. 2. 42, *at ille* (amnis) *labitur et labetur in omne volubilis aevum.*

38. **volventis**] parallel to *delabentis*, and in agreement with *fluminis:* 'rolling down along with it' (*una*). Orelli however takes *una=inter se permixta.*

39. **clamore**] 'echo.' *diluvies* (*dis-luo*, 'to wash away'), 'a deluge.'

41. **potens sui...**] 'lord of himself,' *αὐτάρκης*, not the slave of circumstance. Byron gives a very different force to the same phrase when he says 'Lord of himself—that heritage of woe.' For the gen. cf. 1. 6. 10 n.

42. **deget**, sc. *tempus*, 'will pass his time.'

cui licet...] 'who can at each day's close say, "I have lived" (i.e. to-day): to-morrow let....' *vivere* is frequently used in the sense of *enjoying* or *using* life, and not merely existing. Cf. Fr. *vivre* and Martial, 1. 15. 11,

non est, crede mihi, sapientis dicere 'Vivam':
sera nimis vita est crastina: vive hodie.

45. **non tamen...**] 'yet he shall not render void that which is behind us, nor re-shape and make undone that which

the hurrying hour has once carried away.' Horace is merely recommending the Epicurean precept *carpe diem*, but the reflection which he appends as to the limits even of Omnipotence is curious; the same sentiment is however found elsewhere, e.g. Agathon quoted by Ar. Eth. 6. 2, *μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται | ἀγένητα ποιεῖν ἅσσ' ἂν ᾖ πεπραγμένα.*

49. **Fortuna...**] admirably paraphrased by Dryden,

'Fortune that with malicious joy
Does man, her slave, oppress,
Proud of her office to destroy,
Is seldom pleased to bless;
Still various and inconstant still,
But with an inclination to be ill,
Promotes, degrades, delights in strife,
And makes a lottery of life.
I can enjoy her while she's kind;
But when she dances in the wind,
And shakes her wings and will not stay,
I puff the fickle jade away:
The little or the much she gave is quietly resign'd,
Content with poverty my soul I arm,
And virtue, though in rags, will keep me warm.'

50. **ludum**] so 2. 1. 3, *ludumque Fortunae,* q. v.

54. **resigno**] 'I unseal,' 'cancel.' Fortune has given her sealed bond, Horace breaks the seal and gives back the bond.

57. **mugiat**] 'creaks,' 'groans.' *miseras*—'craven.' *decurrere*—'to betake myself,' usually, as here, in the sense of resorting to something which is contemptible.

59. **et votis...**] 'and with vows to bargain that my wares add not (fresh) wealth....' A vow is made when a person promises that, in case he receives a certain favour from the god, he will pay the god some definite honour in return (cf. 2. 17. 30 n.): this procedure Horace scornfully, but justly, characterises as 'bargaining.' For the gods in the stern cf. 1. 14. 10 n.

61. For **divitias** cf. Rich. III. Act 1, Sc. 4,

'Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scattered in the bottom of the sea.'

62. **tunc**] i.e. when the rich merchant is all anxiety for his treasures, I shall have only myself to look after, and, Horace adds with his usual self-confidence, I know I shall come to no harm.

biremis scaphae—'a two-oared skiff.' *scapha* from σκάπτω, to dig, or hollow out.

64. **geminusque Pollux**] 'the twin Pollux'; the addition of the epithet suggests the presence of Castor too. For the Dioscuri cf. 1. 3. 2 n.

ODE XXX.

'I have finished an imperishable monument: I shall not wholly die, but as long as Rome stands my fame shall live and grow, and the tale shall still be told how beside the banks of Aufidus there rose from the ranks of the people the poet who first introduced to Italy the lays of Greece. Be proud, my Muse, for thou art worthy, and deck my brows with laurel.'

The Ode concludes the first three books of the Odes; Horace clearly states that his task as a lyric poet is completed. The fourth book was only written after an interval of ten years, cf. its opening words, *intermissa diu*, 4. 1. 1.

1. **exegi**] 'I have brought to an end,' 'finished.' The first word strikes the keynote of the Ode. *aere*, not only because the metal is lasting, but because brazen tablets were used as memorials, and statues of brass were erected in memory of great men.

2. **regalique situ**...] 'loftier than the pyramids reared by kings,' lit. 'the royal placing of the pyramids': *situs* is not found elsewhere in this sense, but the word originally meant 'a placing,' from *sino* 'I lay down,' and the part. *situs* is used = 'built,' 'founded.' Nauck takes *situs* as = 'decay,' 'mouldering,' and *regalis situs* as an instance of Oxymoron = 'mouldering grandeur': they will perish but the Odes will endure.

3. **quod non...possit**] 'such as neither...can.' *edax* = 'corroding.' *impotens* = *impotens sui* (cf. 1. 37. 10), ἀκρατής, 'uncontrolled.'

4. **aut**...] 'or countless succession of years and flight of ages.' *series*, from *sero* (whence also *sertum*), 'I join together.'

6. **non omnis**] explained by the words which immediately follow, 'a great part of me (i.e. my thoughts) shall escape the goddess of the grave.' For the thought cf. Milton's Areopagitica: 'Many a man lives a burden to the earth, but a good book is the precious life-blood of a master spirit imbalmed and treasured up on purpose to a life beyond life.'

7. **usque**] with *crescam*: 'ever shall I grow still fresh in the praise of posterity,' i.e. my fame shall flourish rather than fade.

8. **dum**] i.e. while Rome shall last; while her most venerable temple and her most venerable institutions remain. For *Capitolium* cf. 3. 3. 42, and for *virgine* referring to the Vestal virgins 1. 2. 27 n. *tacita* probably refers generally to the solemn silence observed by them when taking part in processions.

10. **dicar, qua**...] Clearly not 'I shall be told of where the Aufidus...,' for Horace does not wish to limit his fame to his native district, but that his native district should share in his own world-wide glory. 'I shall be told of (as one who) where Aufidus roars in fury...rising from low estate was the first to have conducted Aeolian song to Italian measures' (cf. 4. 9. 2). *deduxisse* goes with *dicar*, and *ex humili potens* agrees with the unexpressed nominative to *dicar*, i.e. *ego*: Horace is so far from the folly of attempting to conceal his origin that he always dwells on it with pride as making the glory of his success greater (cf. 2. 20. 6).

11. **pauper aquae**] Daunus is called 'poor in water,' because Apulia, the country he ruled over, was so. For gen. cf. 3. 6. 17 n.

12. **regnavit populorum**] A Greek construction: ἄρχειν, κρατεῖν, τυραννεύειν, all take a genitive. *ex*, cf. τυφλὸς ἐκ δεδορκότος, 'blind after having possessed sight,' Virg. Aen. 10. 221, *nymphas e navibus*, Juv. 5. 134, *quantus ex nihilo*.

13. **Aeolium carmen**] Lyrics such as those of Sappho and Alcaeus, who used the Aeolic dialect, cf. 2. 13. 24, 4. 3. 12. *ad Italos modos*: the words must not be pressed too closely: the 'measures' or 'metres' that Horace uses are not 'Italian' but Greek, e.g. the Alcaic and Sapphic; what he means is that

he has introduced a new variety of Italian poetry, copied from Greek models.

14. **deduxisse**] 'the use of *deducere* seems akin to that of *deducere coloniam*.' Wickham.

15. **quaesitam meritis**] 'won' or 'gained by thy deserts.' *Delphica*, because the laurel was sacred to Apollo (cf. 4. 2. 9, *laurea Apollinari*), and Apollo is constantly represented as the god of poets and playing on the lyre.

16. **volens**] 'of thy grace,' Conington.

BOOK IV.

The Fourth Book of the Odes is separated from the preceding three by a considerable period of time. In the concluding Ode of the Third Book Horace distinctly speaks of his labours as a lyric poet as concluded: the first word of the present book calls marked attention to the interval which has elapsed, and the Ode generally suggests that the poet resumes his task somewhat against the grain. The reason for his doing so at all is definitely assigned by Suetonius to the direct command of Augustus: *Scripta ejus usque adeo probavit (Augustus) mansuraque perpetuo opinatus est ut non modo saeculare carmen componendum injunxerit, sed et Vindelicam victoriam Tiberii Drusique privignorum suorum, eumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere.* Indeed it is sufficiently clear even on a cursory examination that the rest of the book is only published to afford a plausible pretext for the publication of Odes 4, 5, 14 and 15: the other Odes, which are of a purely lyric character, serve to mask the distinctly political purpose of these four, which bear throughout the stamp of the official utterance of a Poet-Laureate.

Orelli (ed. 4) calls attention to the remarkable number of almost entirely new words used by Horace in this book *Faustitas* 5. 18; *beluosus* 14. 47; *tauriformis* 14. 25; *domabilis* 14. 41; *illacrimabilis* (=unwept for) 9. 26; *inimicare* 15. 20; *adprecari* 15. 28; *obarmare* 4. 21; *remiscere* 15. 30; *aeternare* 14. 5. There is also a marked difference in his prosody; the most notable point being his studied alteration of the rule that after the fifth syllable of a sapphic line there must be a caesura, see Notes on the Metres.

ODE I.

Introductory. 'Why summon me, Venus, to enter again the lists of love? I am verging on fifty and not the man I once was. It would be more seasonable for thee to lead thy revels to the house of Paulus Maximus: he has a hundred qualities which will make him thy worthy champion, and in return for thy favours will dedicate to thee a temple. To me love and gaiety have lost their charms. And yet, even as I write, I find the old emotions retain their sway, I betray every sign of passion.'

Horace professes that he resumes his pen merely to celebrate again the power of love: he thus endeavours to veil his real purpose, which has been already explained.

1. **intermissa**] The first three books of the Odes cannot have been published later than B.C. 24: in the present book there are continual references to the events of the years B.C. 17—13.

2. **bella moves**] 'thou stirrest up war.' The comparison of a lover to a warrior is very common; cf. 3. 26. 2 n. and see also l. 16.

3. **bonae...**] 'in the days of kindly Cinara's sway.' For *regno* cf. 3. 9. 9, *me nunc Thressa Chloe regit.*

4. **dulcium saeva**] Note the antithesis, and cf. *mollibus.. durum* immediately afterwards.

6. **flectere**] Dependent on *desine:* 'Cease to guide one who (being) close upon the fifties is by now too hard for thy gentle government.' The metaphors are derived from the art of riding: an old hard-mouthed horse is unfit for the light hand of a lady.

As regards the construction of *circa lustra decem* it should be observed that Latin often suffers from the want of a pres. part. of the verb 'to be'; the Greeks would write in a similar case *ὄντα περὶ ἔτη ἤδη πεντήκοντα.*

For Horace's age and the word *lustrum* cf. 2. 4. 23 n.

8. **revocant**] Venus has left the young men to attack Horace; *revocant* therefore is simply='call back.'

10. **purpureis ales oloribus**] 'winged with thy gleaming swans,' i.e. borne through the air in a chariot drawn by them: cf. 3. 28. 15, *junctis visit oloribus.* For *purpureus* cf. 3. 15. 15 n.

11. **comissabere**] This word represents as nearly as possible in Latin letters the Greek *κωμάζειν.* Before the Romans added the letters *x*, *y*, and *z* to the end of their alphabet to represent *ξ*, *υ*, *ζ*, they habitually represented this *ζ* by *ss*, e.g. in *badisso, tarpessita;* hence words borrowed at an early period e.g. by Plautus present this spelling, those borrowed later have *z*, e.g. *zona. a* has passed into *i* by assimilation, *i* having a strong attraction for dental spirants. The word is derived from *κῶμος* 'a procession of revellers' and may therefore take the construction of a verb of motion, as here '*in domum.*'

Paullus Maximus cannot be adequately identified.

12. **si torrere...**] 'if thou dost seek to fire a congenial heart.' 'The fire of love' is a commonplace with all poets, and phrases derived from this metaphor are continually recurring. The ancients placed the seat of the affections in the liver. Ben Jonson's rendering 'If a fit liver thou dost seek to toast' is a curious morsel of 'classical English.'

14. **non tacitus**] 'not silent,' i.e. very eloquent. An instance of litotes, see 1. 18. 9 n.

15. **centum puer artium**] The gen. is descriptive. *puer*= 'a youth.' *feret*='will advance.'

17. **et, quandoque...**]

> 'And when he shall with smiles behold
> His native charms eclipse his rival's gold.' MARTIN.

The use of *quandoque* as=*quandocunque* seems peculiar to Horace, cf. 4. 2. 34.

19. **te ponet marmoream**] 'he shall place thy statue in marble,' i.e. in return for the victory gained by thy favour he shall dedicate a temple in thy honour. The practice was common, e.g. Postumius dedicated a temple to Castor and Pollux after the victory of Lake Regillus.

For *ponet marmoream* cf. 4. 8. 8, and Sat. 2. 3. 183, *aeneus ut stes.*

Albanos prope lacus] probably mentioned because Paullus had a villa near them.

20. **trabe**]='a beam,' i.e. 'a roof.' Cf. 3. 2. 28, *sub trabibus isdem*, 'beneath the same roof-tree.' Citron was a most expensive and fashionable wood.

21. **naribus duces**] 'thou shalt inhale.'

22. **Berecyntiae tibiae**] See 3. 19. 18 n. There can be no doubt that *lyrae* and *tibiae* are genitives after *carminibus*, 'thou shalt be delighted with the mingled strains of the lyre and Berecyntian pipe.' Orelli however says '*unice recti dativi, ut Epod.* 9. 5. *Sonante mixtum tibiis carmen lyra*'; but this is merely creating difficulties. Some editors read *lyrâ* and *Berecyntiâ tibiâ*, thus crediting Horace with lines which for their confusion of ablatives and poorness of sound would discredit a schoolboy.

24. **fistula**]=σύριγξ, 'Pan's pipe.' The *tibia* is illustrated in Smith's Dict. Ant.

27. **pede candido**...] 'with gleaming feet shall thrice shake the ground after the fashion of the Salii.' *Candido* refers not merely to the whiteness of the feet, but to the way in which they flash and gleam in the movements of the dance. For the Salii see Dict. Ant. and 1. 36. 12 n.: dancing accompanied by music is among the earliest forms of worship, cf. 2 Sam. 6. 14, 'David danced before the Lord,' and Ps. 150. 4, 'Praise him with the timbrel and dance.'

28. **ter**] because there was a triple beat in the dance, cf. 3. 18. 16: the words *tripudium* and *tripudiare* were used from very ancient times in connection with these religious dances, and, whatever their real derivation, they were no doubt popularly connected with *tres* and *pedes*.

29. **me**] Note the position in pointed contrast to *illic...illic* at the commencement of the two previous stanzas: Paullus will worship thee, I on the contrary have no enthusiasm left.

30. **spes animi**...] 'the fond hope of a heart to answer mine,' Wickham. *mutuus*='interchanged'; *animus mutuus*='a heart that communicates its every feeling to me and to which I in return communicate mine. The phrase is best illustrated by the line of Catullus (45. 20) *mutuis animis amant amantur*.

31. **certare mero**]='to join the drinking bout.'

34. **rara**] Notice the force of the adjective: he tries to conceal his feelings but still every now and then 'the rare tear trickles down his cheek' (cf. 1. 13. 8, *umor et in genas furtim labitur*). So below he represents himself as trying to talk as usual but 'even as he talks his (usually) ready tongue halts in unseemly silence.'

35. **decoro**] Notice that the verse is hypermetric. Horace clearly designs it to express the effect of a lover breaking off in the middle of a word. For this as a sign of emotion, cf. the conduct of Dido, Virg. Aen. 4. 76, *Incipit effari mediaque in voce resistit*.

38. **captum**] Sc. *te, Ligurine*.

40. **aquas**] The afternoon's exercise in the Campus was regularly followed by a bathe in the Tiber, cf. 3. 7. 26, 3. 12. 7.

ODE II.

'To attempt to rival Pindar is like the attempt of Icarus to fly. He is like a mountain-torrent swollen by the rain, rushing and roaring along with deep-mouthed thunder. He is the prince of poets whether he composes dithyrambs, paeans, hymns of victory or dirges which make the fame of the dead undying. He like a swan soars into the sky, I am but like a bee laboriously gathering a little honey. You, Iulus, are more fitted in statelier strains to sing of the return of Caesar from his triumphs over the Sygambri—Caesar the greatest blessing that heaven has ever conferred on earth. You shall sing of the festivities that celebrate his return, and then perhaps my voice shall join in the chorus that swells his triumph, and, while you offer your noble offering I shall perhaps dare to present my humble gift.'

Iulus Antonius was the son of M. Antonius the triumvir and Fulvia, and was brought up by his step-mother Octavia the sister of Augustus, through whose influence he obtained the

favour of the Emperor and was made praetor B.C. 13 and consul B.C. 10. He is said to have written an epic poem called the Diomedeia.

The whole Ode is a lyric apology for attempting the task to which he devotes himself in Odes 4, 5, 14 and 15, and at the same time affords him the opportunities of paying a compliment to Antonius and indirectly celebrating the victory of Augustus.

1. **Pindarum aemulari**] *aemulari* with the acc. is used of an honest and noble rivalry, with the dative of mean and ignoble envy.

2. **Iule**] If this word is correct the name must have been given him to mark his connection with the great Julius (*Julius, a magno demissum nomen Iulo*, Virg. Aen. 1. 288), the mother of M. Antonius having been Julia, sister of L. Caesar, cons. B.C. 64, but considering, (1) that Horace addresses him in l. 26 as *Antoni*, (2) the difficulty of either eliding the initial *i* or treating the word as a dissyllable, (3) the fact that the word seems elsewhere applied only to the son of Aeneas, there seems some probability in favour of Peerlkamp's conjecture *ille*.

ceratis...] 'rests on wings joined with wax by the skill of Daedalus, doomed to give a name to the glassy sea.'

For the story see Class. Dict. s. v. Daedalus. Apart from metaphor the poet means that he who seeks to rival Pindar is attempting what nature has forbidden and will fail disastrously: Horace has no sympathy with human enterprise, and Daedalus (δαίδαλος, cf. 1. 3. 34 n.) is his favourite type of the vanity of scientific ambition.

ope] In the sing. this word indicates the effort, skill, ability, necessary to obtain anything; in the plural it represents that which is obtained, 'wealth.'

6. **notas**] 'accustomed,' *aluere* 'swollen.' There is an old reading, *quum super notas saliere* 'when the rain-waters have leapt over,' which is not so absurd as Orelli declares it to be.

7. **fervet...**] 'So Pindar boils and rushes measureless with deep utterance.'

immensus and **ruit** clearly go together; cf. the Greek idiom πολὺς ῥεῖ and Sat. 1. 4. 11, *cum flueret lutulentus*. The word *immensus* is used in two ways, in reference, (1) to Pindar's copiousness of diction, (2) to the unconstrained liberty of his metres and movement, in both of which respects he resembles a swollen torrent.

immensusque] Usually there is a marked caesura after the 5th syllable in a Sapphic line, and Horace rarely violates this rule in the first three books: in this Ode however he does so twelve times, and six times in Ode 6. It would seem as if he had come to be of the opinion that in long Odes the monotony of the Sapphic rhythm required much variation, see too l. 22 n.

9. **laurea...**] Notice carefully that the construction is, *donandus*, (1) *seu...devolvit*, (2) *seu...canit*, (3) *sive...dicit...et donat*, (4) *juvenemve...plorat*. Pindar is worthy of Apollo's bay in any of the four kinds of lyric poetry mentioned. The *sive* in l. 17 ought to be answered by *sive* in l. 21, instead of which we have only *ve*, and that appended to the third word instead of to the first. The obscurity is increased by l. 18 where it is to be carefully observed that the words *pugilemve equumve* merely explain *quos: sive* introduces the third great division of Pindar's poetry, the words *pugilemve equumve* indicate the two subordinate divisions into which it is itself divided.

10. **per audaces dithyrambos**] *per* denotes the channel through which the words flow, and keeps up the metaphor of stanza 2, cf. also *devolvit* and *fertur*. For διθύραμβος see Liddell and Scott: as being sung at the altar of Dionysus it was often very elevated and indeed bombastic in style, and allowed the introduction of unusual or extraordinary words (*nova verba*).

11. **numerisque...**] 'and sweeps along in numbers freed from law.' As we do not possess any dithyrambic Odes of Pindar we cannot say how far this criticism is just: his Epinician Odes exhibit a most careful system of strophe, antistrophe, and epode, though of course as compared with any metres used by Horace they might seem 'lawless,' much as Byron can speak of Scott's 'immeasurable measures.'

13. **seu deos...**] The reference is to Paeans, Παιᾶνες, hymns in honour of gods and heroes, such as Theseus, who slew the Centaurs, and Bellerophon who slew the Chimaera.

14. **cecidere...cecidit**] For this method of joining clauses see l. 2. 4 n. Notice also below *concines* l. 33, and *concines* l. 41.

16. **flamma Chimaerae**] i.e. 'the fire-breathing Chimaera'; cf. Juv. 4. 107, *Montani quoque venter adest*, and such phrases in Greek as Πολυνείκους βία = 'the mighty Polynices.'

For the Chimaera see l. 27. 23 n.

17. **sive quos...**] The construction is, *sive dicit (eos) quos...* see also n. on l. 9. The reference is to the ἐπινίκια or triumphal Odes, the only portion of Pindar's writings still extant, see Class. Dict.

Elea palma] i.e. an Olympic victory, Olympia being in Elis. A wreath of wild olive (κότινος) was the special prize given at Olympia, but a branch of palm was carried by victors in all the games, and this custom was introduced at Rome B.C. 293, and the word *palma* is continually used = 'a prize.'

18. **caelestes**] 'godlike,' 'feeling themselves gods,' cf. 1. 1. 6, *evehit ad deos*, of the effect of such a victory. The victor was conducted home in a triumphal procession, during which the ἐπινίκιον was sung.

pugilemve equumve] For a list of the contests see Dict. of Ant. s.v. Olympia. Pindar twice mentions Φερένικος, a horse of Hiero's, but of course 'tells of a horse' means rather 'tells of its owner.'

19. **et...donat**] further explain *dicit:* 'and (so) presents with a gift preferable to a hundred statues.' The statues of victors were set up in the sacred grove Altis at Olympia, and also in their native towns.

21. **flebili...**] See l. 9 n. 'or bewails the youth snatched from his weeping bride,' i.e. in a θρῆνος or dirge. Notice *flebilis* = 'weeping': on the other hand, 1. 24. 9, *flebilis occidit*, 'he died much wept for,' and see l. 3. 22 n.

22. **moresque nigroque**] Notice the two hypermetric verses and see l. 7 n.

23. **aureos**] 'golden,' i.e. 'noble'; cf. *aurea aetas* = the age when all things were at their best, and 4. 3. 17, *testudinis aureae*.

educit in astra...] 'exalts to the stars and grudges the gloomy grave (its prey).' Odes 8 and 9 dwell at length on the immortality which the poet alone can bestow. The accusatives, *vires, animum, mores*, are governed not only by *educit*, but by *invidet: invideo* takes an acc. of the thing begrudged, and a dat. of the person to whom, e.g. *hoc tibi invideo*.

25. **multa...**] 'Strong is the breeze that lifts....' Dirce was a fountain near Thebes: the epithet is more poetical than 'Theban' would have been, because swans in fact and the Muses in fiction love fountains. For the swan's song see 2. 20. 15 n.

27. **tractus**] From *traho*, 'to draw out' = 'expanse.'
Matinae] Mons Matinus is in Apulia.

28. **more modoque**] Merely an alliterative phrase: 'after the manner and method of.' So Cicero, Tim. 1, has *Carneadeo more et modo disputata*. Some editors say that *mos* refers to *natural*, *modus* to *customary* habits, but the distinction, even if it can be established, is unimportant here.

29. **carpentis**] *carpo*, 'to pluck,' 'graze on,' e.g. *carpere herbam*, used of animals, is here = 'to feed on.'
per laborem] is used adverbially = 'laboriously,' cf. *per vim*, 'violently,' *per iram, per jocum*, &c. If *plurimum* is to be taken with *laborem*, as Orelli insists, the phrase seems very prosaic, and the pause after *plurimum* violates the natural movement of the verse. Bentley and Nauck join *plurimum nemus*, but translate *plurimum* 'densest,' which is at once impossible and meaningless. I am strongly disposed to take *plurimum nemus*, as the ear almost compels them to be taken, together, and to give *plurimum* its common sense of 'very many,' translating, 'like a bee laboriously culling its sweets from the thyme around full many a grove and the banks....'

30. **uvidi**] So called because of the falls of the Anio there, cf. 1. 7. 13 n.

31. **operosa...**] Notice the perfection of the comparison: the tiny bee laboriously fashions its honey-cell; the humble poet frames his verse with equal toil.

33. **concines**] 'You (Antonius just mentioned in l. 26), a poet of nobler touch, shall celebrate Caesar when....' No doubt Horace designedly places the words *majore plectro* in a position where they can be taken either with *concines* or *poeta*.
For *majore plectro* cf. 2. 1. 40 n.

35. **per sacrum clivum**] The *Via Sacra* was the principal street in Rome: it ran from between the Caelian and Esquiline hills, along the N. slope of the Palatine, under the Arch of Titus, past the Forum Romanum, up to the Capitol. Wickham says that the term *sacer clivus* (only found here and Mart. 1. 71. 5) was applied to the part of it which slopes downwards (cf. Epod. 7. 7, *Britannus ut descenderet sacra catenatus via*), from the Arch of Titus to the Forum. Along the *Via Sacra* all triumphal processions passed.

36. **Sygambros**] This German tribe inhabited a district on the river Sieg, near Bonn: with other tribes they had inflicted a serious defeat on M. Lollius, B. C. 16, but subsequently when they found that Augustus was setting out against them in person they made a hasty peace.

As regards spelling, *y* is usually found in Latin only in words transliterated from the Greek, e. g. *lyra*, where it represents the sound of *v*, which is intermediate between the Latin *u* (oo) and *i:* here of course *Sygambri* may represent the actual pronunciation of the name, but Tacitus (Ann. 2. 26) has *Sugambri*, while Strabo has Σούγαμβροι and Dio Σύγαμβροι, so that the spelling must be uncertain.

37. **nihil...**] 'naught greater or more glorious'; *boni* em phatic, 'in their goodness.'

39. **quamvis...**] 'though the ages run backward to their ancient gold,' i. e. though the golden age should return.

40. **priscum**] cf. 3. 21. 11 n.

42. **super...**] 'in honour of the return of brave Augustus vouchsafed (to our prayers).' Coins are extant with the inscription S.P.Q.R.V.S. (*vota suscepta*) PRO S. (*salute*) ET RED. AUG.

43. **forumque**] governed by *concines*. The law-courts were in the Forum and were closed on occasions of public rejoicing; cf. Ov. Fasti, 4. 187,

> *scena sonat, ludique vocant. Spectate, Quirites,*
> *et fora Marte suo litigiosa vacent.*

Many editors speak of this as a *justitium:* it would seem however that a *justitium* was only proclaimed in cases of national *calamity* or *danger*.

45. **tum meae...**] 'Then too I, so but I speak aught worth hearing, shall join in with the best portion of my utterance.' *meae* is emphatic in its position: you shall take the chief part, and then even I shall venture to join in.

49. **tuque dum procedis...**] 'and while thou dost take the lead, "Ho Triumph!" yea not once only will we cry "Ho Triumph!" even all the citizens, and offer incense to the bounteous gods.'

The objections to this rendering are two; (1) *tuque* has but little MSS. authority, (2) it is urged that the words *dum procedis* can only apply to the *triumphator* or the triumphal procession.

I am certainly of opinion that they can refer to Antonius. Horace has been referring to Antonius all through as taking the *lead* in the praise of Augustus: you, he says, shall sing Caesar's fame, I will join in (*accedet*). Surely then he can speak of him as 'taking the lead' (*procedo* expressing his 'going in front' of Horace and the train of citizens in the procession, and suggesting his 'taking the lead' in singing the triumphal hymn) when Horace and the rest of the state join in celebrating Caesar's triumph and accompanying it to the Capitol.

The other reading is *teque, dum procedis* (or *procedit*, Orelli), where *te* is referred to *Triumphe, Triumphus* being personified (cf. Epod. 9. 21, *Io Triumphe, tu moraris aureos currus*), and *procedis* referring to the advance of the procession, or, if *procedit* be read, to the general. I give Wickham's rendering; 'Thy name will we pronounce as thy procession passes by, Ho Triumph! again and again Ho Triumph!'

The fatal objection to this rendering is not the difficulty of extracting the vocative *Triumphe* from the cry *Io Triumphe* in order to find something for *te* to refer to, but the impossibility of referring *te* to any one but Antonius. Antonius has been addressed in the second person in line 2, again in line 26, again in lines 33 and 41: the *te* which is placed with such marked prominence at the beginning of this stanza is followed by *te* in an exactly parallel position at the commencement of the next stanza, and any one has read Horace to little purpose who has not observed that he is specially fond of making his meaning clear by placing important and guiding words, especially pronouns, in emphatic positions: *te* in l. 53 would point back to *te* in l. 49 as positively as *concines* in l. 41 does to *concines* in l. 33. Moreover, the whole of the latter part of the Ode is an elaborately worked-out antithesis between Antonius and Horace: 'Thou hast an important part,' Horace keeps repeating, 'I a humble one'; and the whole symmetry and balance of this is marred by the introduction of an emphatic 'Thou O Triumph!' into the middle of it, and all in support of the theory that *procedis* can be used of nothing but the *triumphator* or the triumph.

My view is, I have since found, supported for the same reasons by H. Schütz: so too Nauck.

54. **solvet**] 'shall set free,' i. e. from my vow. In this case Horace *vitulum voverat pro reditu Augusti;* Augustus having returned, he becomes *voti reus*, 'responsible for his vow'; the

offering of the calf would 'set him free from his vow.' Cf. 2. 17. 30 n.

55. **iuvenescit**] Lit. 'becomes a *juvenis*,' or, as here, a *juvencus*, = 'grows up.'

56. **in mea vota**] 'to pay my vow.'

57. **fronte**] 'with its forehead,' which with the young horns growing on it is said to imitate 'the moon's crescent fire as she brings round her third rising,' i.e. the third after the new moon.

59. **qua notam duxit**] 'where it has got (or acquired) a mark.'
niveus videri] λευκὸς ἰδεῖν, cf. 1. 3. 25 n.

60. **fulvus**] contrasted with *niveus;* in Greek we should have had *μέν* and *δέ* here.

It has been urged that there is considerable bathos in this Ode, which began with Pindar and ends with the description of a calf, but it must be remembered that the penultimate stanza carries on in an exceedingly natural manner the comparison between Antonius' greatness and the humbleness of Horace, and the great repose and simplicity of the last stanza are quite in accordance with the poet's practice of allowing a nervous and brilliant Ode to sink into quiet and calm at its conclusion.

ODE III.

'He, on whose cradle the Muse has once smiled, shall neither win glory in the games nor in the sterner contests of war. Streams and groves shall leave their impress on his soul. This is the source whence I draw the charm that makes me rank among the loveable band of poets, this and thy favour, O Muse, for my inspiration and my fame are thy gift.'

1. **Melpomene**] Strictly the Muse of Tragedy, but here the Muse of Poetry generally; cf. 1. 24. 3, 3. 30. 16.
semel = ἅπαξ, 'once,' 'once for all.'
For the idea contained in ll. 1. 2, cf. Hes. The. 81,

> ὅντινα τιμήσουσι Διὸς κοῦραι μεγάλοιο
> γεινόμενόν τ' ἐσίδωσι.....
> τῷ μὲν ἐπὶ γλώσσῃ γλυκερὴν χείουσιν ἀοιδήν.

3. **labor Isthmius**] For these games see Dict. Ant. s.v. Isthmia.

5. **Achaico**] 'Grecian'; the adjective points a contrast between the Grecian racing chariot and the triumphal car of the Roman conqueror referred to in the next lines. The word Achaia has a curious history: in Homer all the Greeks are called Ἀχαιοί, in the classical period the name is confined to the inhabitants of the insignificant strip of land on the N. coast of Peloponnesus, but after the formation of the Achaean league B.C. 281 the name again rises into prominence, and after the subjugation of Greece B.C. 146 it is applied to the Roman province which included the whole southern portion of Greece; so St Paul (Acts 18. 27) proposes to pass from Ephesus, not into Greece but 'into Achaia.'

6. **neque res...**] 'nor shall warlike exploits display him to the Capitol a leader decked with Delian bay for having crushed the swelling threats of princes.'
Delils, because the laurel was sacred to Apollo, who was born at Delos.

8. **quod...contuderit**] The subj. is very difficult, and is neglected by the editors: in most cases where *quod* takes the subj. it is virtually in oblique construction, e.g. *falso queritur de natura genus humanum.....quod regatur*, 'because, *as they say*, they are ruled': here however this will not apply. Perhaps the principle is the same which makes *non quod* take a subj. 'when the reason denied is conceptive, not real' (Kennedy): you deny that the man will ever go in a triumphal procession, and therefore the reason why he should go in one is purely conceptive and unreal.

10. **aquae**] See 1. 7. 13 n. Horace selects Tibur because it was his own favourite spot, and also because he always prefers the *special* to the *general*.

12. **fingent**] 'shall shape' or 'mould': his surroundings will leave their impression on his mind. *nobilem*, perhaps proleptic, 'so that he becomes renowned.'
Aeolio] i.e. lyric, cf. 2. 13. 24 n.

14. **dignatur**] 'is not ashamed,' 'deigns.' *suboles*, from *subolesco* 'to grow up' or 'into the room of' = 'youth'—'the rising generation' as we say.

16. **et iam dente...**] 'and by now I am less gnawed by the tooth of envy'; on the other hand, when he wrote 2. 20. 4 he

was still the mark of envy, still sneered at as *pauperum sanguis parentum;* cf. too Sat. 1. 6. 45,

nunc ad me redeo libertino patre natum
quem rodunt omnes libertino patre natum.

The metaphor in *dens invidus* is from a snapping, snarling cur.

17. **aureae**] See 4. 2. 23 n.

18. **dulcem quae...**] *strepitus* being almost invariably used of a 'din,' 'noise,' e.g. *fori, Romae, valvarum, januae strepitus*, there is a tendency to take *dulcem* proleptically here, and construe 'that dost modulate into sweetness the lyre's sound,' but, as Ep. 1. 2. 31, *ad strepitum citharae cessatum ducere curam*, the word is clearly = 'music,' it is perhaps simpler to render here 'that dost rule the sweet music.'

Pieri] The sing. *Pieris* is rare. Pieria is a part of Macedonia the inhabitants of which seem to have been celebrated for their love of poetry. *Pieris*, 'a female inhabitant of Pieria,' i.e. the Muse.

19. **mutis**] So fish are called ἔλλοπες, Hes. Sc. 212, ἄναυδοι, Aesch. Pers. 578, ἐλλοί, Soph. Aj. 1299.

20. **donatura...**] 'thou that wouldest give, were it thy pleasure, a swan's note.' For the 'swan's note' cf. 2. 20. 15 n.

21. **totum...**] 'this is wholly of thy bounty that I am pointed out.....'

22. **monstror digito**] is imitated by Pers. 1. 28, *at pulchrum est digito monstrari et dicier hic est;* δακτυλοδεικτεῖν (Dem. 790) has a bad sense, and so δακτυλοδεικτός, Aesch. Ag. 1332. *digitus* is from the same root as δείκνυμι, and = 'the pointing thing.'

23. **Romanae fidicen lyrae**] As having been the first to introduce lyric poetry, cf. 3. 30. 13.

ODE IV.

'Like an eagle that in his native strength quits the nest, tries his powers of flight, then swoops down upon the sheepfolds and even joins battle with a serpent, or like a young lion as he appears to the doomed hind—such has Drusus appeared

in battle to the Vindelici. Defeated by his youthful skill they have learned to their cost what hereditary power happily developed can effect, what an Augustus can make out of a Nero. Brave sires make brave sons: all nature witnesses to this truth, only at the same time innate powers need training to prevent their decline. Of the bravery of the Neros let Metaurus' stream bear witness and that glorious day of Hasdrubal's defeat, the day which at last restored the fortunes of Rome and made Hannibal prophetically exclaim in his despair: "We are like deer attacking wolves. The great race, that undefeated by disaster came from Troy to Italy, still, like its native oak, the more it is lopped the more vigorously it grows: Hydra-like it only becomes more formidable after each defeat. Never again shall I send home the proud messages of victory. Fallen, fallen all my hopes now Hasdrubal is dead. The Claudian race shall ever be indomitable: heaven protects them, and wisdom watches over them."'

For a full account of Drusus see Class. Dict. He was the son of Livia, the wife of Augustus, by her former husband, Tiberius Claudius Nero, and the younger brother of Tiberius (afterwards Emperor), along with whom he defeated the Rhaeti and Vindelici B.C. 15. He died when on an expedition to Germany B.C. 9, being then consul. He was much more popular than Tiberius; cf. Tac. Ann. 1. 33, *Drusi magna apud populum memoria, credebaturque, si rerum potitus foret, libertatem redditurus.* See also 4. 15, Int.

For the history of the composition of the Ode see Introduction to this Book. It is a perfect model of a Prize Ode, and has long served as such. It exhibits little real poetic power but great skill in composition, and is the work of invention rather than inspiration: the elaborate comparison in the first four stanzas must have given Horace considerable trouble, and very glad he must have been when he got through it.

1. **qualem...**] Notice carefully the construction: *qualem alitem* (then follow four clauses of all of which this is the ob-

ject)...*qualemve caprea...leonem...vidit* (*talem*) *videre Drusum Vindelici*. The *qualem* in l. 1 is governed by four verbs *propulit*, *docuere*, *demisit*, and *egit*, the various stages in the growth of the eagle being carefully marked by the words *olim* and *jam*, *mox* and *nunc*. In translating follow some such outlines as these. 'Like as the bird that guards the thunderbolt, to which..., of old his youth..., and presently..., then on the sheepfolds..., now at last...; or like the lion which a hind...has seen: so saw the Vindelici Drusus waging war.'

ministrum fulminis] Cf. Virg. Aen. 5. 255, *Iovis armiger*. An eagle grasping a thunderbolt is especially frequent on the coins of the Ptolemies.

2. **rex deorum regnum in aves**] Cf. Aesch. Ag. 115, *οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν*, 'the king of the birds to the kings of the fleet.' *vagas*, *ἠεροφοίτους*.

3. **expertus fidelem in**...] 'having proved his faith in (the carrying off of) golden-haired Ganymede,' whom the eagle carried off from Ida,

quem praepes ab Ida
sublimem pedibus rapuit Iovis armiger uncis.

The subject was a favourite one for fresco-painting; cf. too Tennyson's 'Palace of Art,'

'Or else flushed Ganymede, his rosy thigh
Half-buried in the Eagle's down,
Soft as a flying star shot through the sky
Above the pillared town.'

Notice the careful juxtaposition of *rex regnum*, *Iuppiter Ganymede*.

5. **olim**] from *ille olle* = 'at that time,' 'not at this particular time,' bears very various senses according to the connection in which it is used, = (1) at some past time, (2) at some future time, (3) some time or other. Clearly here in connection with *jam*, *mox*, *nunc* it is intended to throw the mind back to that time *past* when the eagle's career commenced.

patrius vigor] 'native force,' cf. l. 30, *patrum virtus*. The words anticipate the remarks on hereditary valour which come later.

7. **vernique**...] 'and vernal breezes when now the clouds are banished have taught him timorous (at first) unwonted efforts.'

Scaliger objected that eaglets are only hatched late in the spring and cannot fly till autumn. He therefore proposed to write *vernis*, but even by thus making the line intolerable he only gets to the beginning of summer, while as it stands the line refers to late spring when settled fine weather has begun. Horace clearly knows nothing about the hatching of young eagles: he considers that like young lambs and young birds generally they are among the phenomena of spring.

10. **vividus impetus**] 'his eager swoop': in connection with *demisit* we must clearly so construe, otherwise the words might = 'living energy.'

11. **nunc in**...] The word *reluctantes* is untranslateable: it suggests at once the whole scene which Virgil, Aen. 11. 751, has attempted to represent,

utque volans alte raptum cum fulva draconem
fert aquila, implicuitque pedes atque unguibus haesit;
saucius at serpens sinuosa volumina versat,
arrectisque horret squamis et sibilat ore,
arduus insurgens; illa haud minus urguet obunco
luctantem rostro.

The snake carried off in the eagle's talons wrestles (*luctatur*) with its captor and coils itself up or back (*re*) in its endeavours to sting him. Perhaps 'wrestling, writhing snakes' will do as a rendering.

12. **amor dapis atque pugnae**] 'love of feast and fray': the eagle at first satisfied with preying on a lamb is now not content without the additional excitement of a contest.

13. **caprea**] 'a roebuck,' but *capra* 'a she-goat.' *laetis*, 'luxuriant.'

14. **fulvae...leonem**] 'a lion just weaned from his tawny mother's udder.' The awkwardness of the original does not appear in English. Either *matris ab ubere depulsus* or *lacte depulsus* would be excellent Latin, but the expression *matris ab ubere lacte depulsus* is extremely harsh, and the harshness is not got rid of by saying that *lacte depulsus* is virtually one word = *ἀπογαλακτισθέντα*, 'weaned.'

There is much to be said for Nauck's method of placing a comma after *ubere:* the young roebuck fresh from its mother's side, as it seeks its food, suddenly finds itself face to face with

the newly-weaned lion, as it seeks its prey: the comparison is certainly very complete. *fulvae* in this case refers to the colour of what we might call 'red deer.'

16. **dente...**] 'soon to perish beneath its (as yet) unfleshed teeth.'

17. **Raetis**] 'Raetian'; for proper nouns used as adjectives cf. 1. 15. 10 n. and below *Metaurum flumen*. For *Raetia* or *Rhaetia* see Class. Dict. It is the modern Tyrol. The reading *Raeti* has nearly all the MSS. authority, but the expression *Raeti Vindelici* is intolerable.

18. **Vindelici**] inhabited a district to the S. of the Danube and to the N. of the Raeti.

quibus mos...] 'to whom whence the custom is derived which through all time arms their right hands with an Amazonian axe, I have deferred enquiring, nor indeed is it permissible to know all things.'

This remarkable parenthesis seems intended to give local colouring and an appearance of reality to the Ode. The artifice produces an effect almost as natural as the introduction of an elaborately painted insect into the foreground of a boldly treated landscape. The bathos of the conclusion *nec scire fas est omnia* transcends criticism.

Many critics cut out all from *quibus* to *sed*, and it certainly is remarkable that sense and metre are thus left intact. And indeed, such lines as these, with their recondite allusion to a small point of antiquarian lore and their parody of Horatian philosophy in l. 22, are just such as a copyist might have interpolated. Wickham however defends them, because 'the faults of the verses are such as the poet is much more likely to have been guilty of than an imitator'! It certainly needs a subtle appreciation of Horace's style to understand why the 'faults' of these lines seem peculiarly Horatian.

22. **sed**] 'but,' i. e. to resume, 'however': so in Greek, δ' οὖν.

23. **victrices...**] 'conquering hordes conquered in their turn by the plans (i. e. strategy) of a youth.'

24. **iuvenis**] He was 23 years old.

25. **sensere**] 'felt to their cost,' cf. 2. 7. 10 n.

mens] 'mens *ad virtutes intelligentiae, sagacitatem, prudentiam*, indoles *ad animi virtutes, fortitudinem, clementiam, fidem pertinet.*' Orelli.

rite] sc. *nutrita*, 'what a mind (duly nurtured), what a disposition duly nurtured beneath an auspicious roof could effect.'

rite, *faustis*, and *penetralibus* are all religious words designedly used to suggest the almost godlike qualities of Augustus.

Some editors place a comma before instead of after *rite*, spoiling the rhythm and not improving the sense.

27. **quid Augusti...**] These words *specialize* and so explain the *general* language of the preceding lines: 'yea, what Augustus could do for the Neros.'

29. **fortes...**] The mention of Augustus' care and the great name of the Nerones naturally leads Horace to develop the two great ideas of the Ode, (1) in lines 29—32, the necessity of hereditary qualities, (2) in lines 33—36 the necessity of good education to develop them: he then illustrates the former of these at length in lines 37—72, and briefly alludes to the second in the concluding lines. This disproportion in the length of treatment is natural: the advantages of education afford little scope for a lyric rhapsody; while the mention of great ancestors gives opportunity for introducing a brilliant historical fiction.

Suetonius (Tib. 1) tells us that the word *Nero* means *fortis ac strenuus*, and it may possibly therefore be the case that *Nerones* in l. 28 actually suggests *fortes* in l. 29.

fortibus] is the ablative of origin, 'spring from': 'are created by' would require *a fortibus*.

31. **imbellem feroces, aquilae columbam**] Notice the juxtaposition of the contrasted adjectives and nouns. Cf. 2. 4. 6 n.

33. **vim insitam**] 'native force.'

35. **mores**] Usually this word in the plural = 'character,' 'behaviour,' but here it obviously represents an *active* principle of the same sort as *doctrina* ('education'), 'laws of conduct,' 'precepts' (*recta morum disciplina*, Orelli). Cf. Virg. Aen. 1. 264, *moresque viris et moenia ponit.*

36. **indecorant...**] 'faults mar what is by nature noble.'

37. **Neronibus**] See Class. Dict. The emperor Nero, who has branded the name with imperishable infamy, only became a Nero by adoption A. D. 50, when his mother married the emperor Claudius.

38. **testis**] sc. *est*. For the adj. *Metaurum* see 1. 15. 10 n. The Metaurus is a river in Umbria near which the consul C. Claudius Nero defeated Hasdrubal B.C. 207 and cut off the reinforcements he was bringing to his brother Hannibal.

39. **pulcher**] Cf. 4. 2. 47, 'brilliant.' *dies* is to be taken literally of the day when Hasdrubal was defeated, *tenebris* metaphorically of the gloom which had hung over Italy since the disasters of Trebia, Trasimene, and Cannae. See too 4. 5. 5 n. on *lucem*.

41. **qui primus...**] 'which first smiled with cheering victory since the day when (*ut*) the dread African careered through....'

adorea] is an archaic word apparently used to add dignity to the style: cf. 1. 34. 5 n.

The word is said to be derived from *ador*='grain,' because a largess of corn was distributed to the troops after a victory.

alma]=*quae alit*, 'fostering,' 'encouraging,' here 'cheering.'

42. **dirus Afer**] *dirus* is the standard epithet of Hannibal, cf. 2. 12. 2 n. For *ut*='since the time when,' cf. Epod. 7. 19, Cic. ad Att. 1. 15. 2, *ut Brundisio profectus es nullae mihi abs te sunt redditae litterae*. Soph. O. T. 115, *πρὸς οἶκον οὐκέθ' ἵκετ' ὡς ἀπεστάλη*.

43. **ceu flamma per taedas**] 'like fire through pines.' *equitavit* is used not so much in the sense of 'riding' as in the secondary sense of 'careering,' combining the ideas of speed and unchecked power. Cf. 1. 2. 51 n.

45. **secundis...**] 'with ever prosperous endeavours the youth of Rome waxed strong.'

47. **tumultu**] The word is a very strong one, as it was applied in Horace's day only to a rising in Italy, or of the Gauls immediately on its borders (see Cic. Phil. 8. 1): it was a war which threw society into confusion.

48. **rectos**] 'restored,' 'set upright,' i.e. after being overturned by the 'impiety' of the Carthaginians.

49. **perfidus**] The standard Roman epithet for the Carthaginians. They might with more justice have applied it to themselves. Livy (21. 4. 9) attributes to Hannibal *perfidia plus quam Punica*.

50. **luporum**] Clearly in reference to the legendary account of the rearing of Romulus and Remus.

51. **ultro**] This word, connected with *ultra*, is frequently used of actions which go *beyond* anything which might reasonably have been expected, which are needless, uncalled-for, and the like. The word here indicates that for stags to attack wolves was not only folly but needless, gratuitous folly; cf. Virg. Aen. 2. 145, *his lacrimis vitam damus et miserescimus ultro*, where the pity is spoken of as a needless superfluity.

opimus triumphus] 'rarest triumph.' The phrase is invented by Horace on the analogy of *spolia opima*, spoils taken by a general in personal combat with the general of the enemy, and said to have been only thrice won, (1) by Romulus, (2) by A. Cornelius Cossus, B.C. 426, (3) by M. Claudius Marcellus, B.C. 222.

52. **fallere**] 'to elude.'

53. **cremato fortis ab Ilio**] Though *fortis* in strict grammar goes with *pertulit* yet in sense it goes with the words between which it is placed: disaster, as the next three stanzas repeat at length, but increases the courage of the Roman race: 'bravely quitting the ashes of Ilium storm-tossed on Tuscan seas it safely carried its sacred treasures.'

54. **sacra**] i.e. the Penates.

57. **tonsa**] 'lopped.'

58. **nigrae**] 'on Algidus prolific in dark (or 'shadowy') foliage.' Algidus is a mountain in Latium, near Tusculum.

feraci frondis] For the gen. after *ferax*, cf. 3. 6. 17 n.

59. **per damna...**] 'Its loss its glory makes,
And from the very steel fresh strength and spirit takes.'
MARTIN.

ducit, 'draws,' 'derives,' goes grammatically with *gens*, as do the whole two lines, but the skill of the comparison is shewn in the fact that if *ilex* be taken as the nom. to *ducit* each word is equally applicable.

caedes] can mean either 'a cutting to pieces of troops,' 'a military disaster,' e.g. such as Cannae, or 'the cutting off' of a bough: no English word will bear this double sense: perhaps 'havoc' or 'ravages' will do.

The stanza is perhaps unrivalled as a specimen of Horace's unique power of terse and graphic expression.

61. **firmior**] must be taken both with *secto corpore* and *crevit*: 'not more strongly did the hydra (stronger) after every

stroke grow to resist Hercules who chafed to be defeated.' See Class. Dict. s. v. Hercules.

63. **monstrum**] 'prodigy.' *submisere*, lit. 'sent up from below,' i. e. 'produced': the word is used accurately, as they grew up from the ground, cf. *tellus submittit flores*, Lucr. 1. 7. For the legend see Class. Dict. s. v. Argonautae and Cadmus.

65. **merses...**] 'sink it in the deep, it comes forth more noble; wrestle with it, amid great applause it will o'erthrow the unscathed victor and wage...'

merses = *si merses*, *si* being often omitted in poetry for the sake of terseness, cf. Epist. 1. 10. 24, *naturam expellas furca tamen usque recurret*, Ter. Ph. 2. 1. 35, *unum cognoris omnes noris*.

evenit] so all good MSS. Orelli's old reading was *exiet* so as to have a future parallel with *proruet* and avoid the rare use of *evenit* = 'comes forth,' but there is no authority for this fut. of *exeo*.

66. **integrum victorem**] i. e. apart from metaphor, Hannibal, who had come unscathed from the victories of Trebia, Trasimene and Cannae, was overthrown at Zama, B.C. 202.

68. **coniugibus loquenda**] 'for their wives to tell of,' cf. 4. 9. 21, *dicenda Musis proelia*.

69. **nuntios superbos**] Livy 23. 12 relates how Mago when reporting the victory of Cannae poured out, as a token of victory, three bushels of gold rings each taken from a Roman knight.

70. **occidit, occidit**] For repetition to intensify the idea of sadness see 2. 14. 1 n. and cf. Dryden, Alexander's Feast,

> 'He sung Darius great and good
> By too severe a fate
> Fallen, fallen, fallen, fallen,
> Fallen from his high estate.'

73. **nil...non**] οὐδὲν οὐκ = a very strong 'everything.'

75. **curae sagaces**] clearly the care of Augustus. *expediunt...* = 'lead safely through the dangers of war': *expedio* is the opposite of *impedio* (from *in* and *pes*) 'to get the foot into a snare,' and means 'to get safely through or out of snares,' cf. Virg. Aen. 2. 632, *flammam inter et hostes | expedior*. What the exact force of *per acuta belli* is is not clear: Wickham says 'perhaps with reference to a ship threading its way through

sharp rocks,' but this hardly suits *expedior*: I prefer to take it with Orelli more generally = 'dangers,' cf. Hom. Il. 4. 352, ὀξὺν Ἄρηα.

This concluding stanza is clearly a part of Hannibal's prophetic speech. Wickham says otherwise, urging that Horace 'would hardly put into Hannibal's mouth a dull prophecy of the glories of the house of Nero.' But why, we ask, should we put into the poet's mouth this 'dull prophecy' which Horace did not think good enough for Hannibal? As a matter of fact the change from Hannibal to Horace at the end of a long speech and that only for a single stanza is extremely harsh; it lowers the last four lines to the level of the moral usually tacked on at the end of a versified fable.

ODE V.

'Return, great guardian of Rome, for thou hast been absent too long: return, for thy presence is as sunshine, and thy country longs for thee as anxiously as a mother for her sailor lad's return. Thy presence brings prosperity (17—21), purity (21—25) and peace (25—29); every man lives under his own vine, and after his evening meal honours thee with prayers and libations, ranking thee among his household gods. "Long mayest thou preserve such joyous holiday time for Italy"—such is our morning and evening cry.'

Augustus after the defeat of Lollius by the Sygambri B.C. 16 (see 4. 2. 36 n.) went himself to Gaul and remained there until B.C. 13. This Ode is written just before his return. Orelli remarks with justice on the wonderful tranquillity and sense of assured peace and repose which characterize it.

1. **divis orte bonis**] 'born by the favour of heaven,' *divis bonis* oeing abl. abs., cf. Sat. 2. 3. 8, *iratis natus dis*. Others render 'sprung *from* benignant gods.' Perhaps Horace purposely uses a phrase which suggests both ideas: Augustus is at once a proof of heaven's favour and himself of heavenly race.

For *Romulae* see 1. 15. 10 n.

3. **maturum...**] 'having promised thy speedy return to the august assembly of the fathers, return.'

4. **conclīio**] from *con* and the root of καλέω, *Kalendae*, = 'an assembly called together.' It is entirely different in derivation and pronunciation from *consilium*.

5. **lucem**] explained by the following line, but cf. Aesch. Pers. 300 where Atossa, alluding to the return of Xerxes, says

ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα
καὶ λευκὸν ἦμαρ νυκτὸς ἐκ μελαγχίμου,

and Virg. Aen. 2. 281, *O lux Dardaniae;* also St Luke 1. 78, 'the *dayspring* from on high hath visited us, to give light to them that sit in darkness.' St John 1. 7, 8, 9 &c.

6. **instar veris enim**...] 'for like spring.' *instar* is a n. indecl. noun='an image,' but it frequently does duty almost for a preposition as here, though it is doubtless strictly in loose apposition to *voltus* or *dies*. See Dict. s. v.

7. **gratior**...] 'more gladly passes the day and the sun has a pleasanter light.' *soles* is not unfrequently used poetically in the plural='appearances of the sun,' 'days.'

9. **mater iuvenem**] *iuvenem* is governed by *vocat* in l. 13. For the antithetical collocation of words cf. 2. 4. 6 n. Translate: 'as, when her lad is detained by the south wind with its jealous breath..., his mother calls him home with vows...' Notice in this sentence the balance of the first words *mater juvenem* with the last words *patria Caesarem*.

The *Carpathium mare* is E. of Crete.

11. **cunctantem**...] With the ancients navigation entirely ceased during the winter months: any one therefore who towards the end of the year encountered unfavourable winds might find himself unable to complete his voyage within the *spatium annuum*, 'the space yearly available for navigation,' and consequently have to winter abroad.

Cf. Od. 3. 7. 1—8. Thuc. 6. 34. 6, ἐξωσθῆναι τῇ ὥρᾳ ἐς χειμῶνα, and Acts 27. 12, when St Paul had encountered stormy weather, the crew advise to 'attain to Phenice and there to winter.'

13. **votis**] see 2. 17. 30 n. *ominibus*, i. e. by consulting omens.

15. **desiderīis**...] 'smitten' or 'pierced with loyal yearnings,' cf. Lucr. 2. 360, *desiderio perfixa*, Aesch. Ag. 544, ἱμέρῳ πεπληγμένος. *desiderium* is not='desire' but 'regret for a thing the absence of which we feel,' πόθος, cf. 1. 24. 1.

17. **rura perambulat, nutrit rura**] Notice the arrangement of the words, which is a very favourite one in Latin: it is called Chiasmus 'a making of (Greek) X' because if the two first words are written over the second two, and the parallel words are joined, the lines joining them cross one another and form X. Cf. Cic. de Fin. 3. 3, *ratio consentit, repugnat oratio*. The device is purely rhetorical as is also the repetition of *rura*.

perambulat] The word is graphic and suggests the slow and satisfied movement of a well-fed and comfortable cow.

18. **alma**] see 4. 4. 41 n. *Faustitas:* only found here, 'Prosperity.'

19. **pacatum**] especially with reference to the absence of pirates, who though crushed by Pompeius B. C. 67 had doubtless resumed their operations during the civil wars and especially during the struggle with Sex. Pompeius.

volitant...] 'wing their way': the word is rather applicable to ships than sailors. Virg. Aen. 3. 123 has *pelago volamus*.

20. **culpari metuit**] 'shrinks from being blamed,' i. e. takes care to give no occasion for blame. For the construction cf. 2. 2. 7 n.

21. **nullis**...] The reference is to the *lex Julia de adulteriis* which had been passed B. C. 17: cf. also 3. 6 Int. Horace doubtless regarded such enactments with little sympathy and little confidence: the lines in which he refers to them are always dull, cold, and prosaic.

22. **mos et lex**] unwritten custom and written law. Cf. 3. 24. 35, *quid leges sine moribus | vanae proficiunt?*

edomuit, 'have conquered and driven out'; cf. 2. 15. 5 *evincet ulmos*. For the verb in the singular cf. 2. 13. 38 n.

maculosum nefas='guilty pollution.'

23. **laudantur**...] 'matrons are praised for offspring who resemble their sires: punishment dogs the heels of guilt.' Cf. Hes. Works and Days 235.

25. **Parthum**] see Class. Dict. *gelidum Scythen* 'the frozen Scythian': the Scythians were a nomad race living near the Tanais (Don) and their horsemen made frequent raids into Roman territory, cf. 3. 8. 23, Carm. Saec. 55.

quis...] 'who (would fear) the broods that shaggy Germany ever brings forth, if Caesar be but safe?'

26. **horrida**] refers chiefly to the forests which covered great portions of Germany: Tac. Germ. 5 calls it *silvis horridam*. So Ovid Met. 4. 778, *silvis horrentia saxa*, Virg. Aen. 9. 382, *silva horrida*.

parturit] Milton seems to have had this in his mind, Par. Lost 1. 352,

> 'A multitude, like which the populous North
> Poured never from her frozen loins, to pass
> Rhene or the Danaw.'

27. **ferae Hiberiae**] see 2. 6. 2 n.

29. **condit diem**] 'lays the day to rest,' 'sees the day sink to rest,' cf. Virg. Ecl. 9. 81, *cantando condere soles*, and Callim. Ep. 2, ἤλιον ἐν λέσχῃ κατεδύσαμεν.

For a similar picture of security, cf. 1 Kings 4. 25, 'And Judah and Israel dwelt safely every man under his vine and under his fig-tree,' also Zech. 3. 10.

30. **et vitem...**] 'and weds the vine to the unmarried trees.' Certain trees were cultivated for growing vines upon, especially elms: others which were not so used are spoken of as 'bachelors,' cf. 2. 15. 4, *platanusque coelebs | evincet ulmos*. Here *viduae* is used of the elms which are only waiting till they are grown up to be 'wedded' to the vine. Cf. Shakespeare, Com. of Errors, 2. 2,

> 'Come, I will fasten on this sleeve of thine:
> Thou art an elm, my husband, I a vine,
> Whose weakness married to thy stronger state
> Makes me with thy strength to communicate.'

31. **hinc**] i.e. from his labour. *alteris mensis*, 'his second course,' cf. Virg. Geor. 2. 101, *mensae secundae*. 'Drinking,' says Conington, 'did not begin till after the first course, and it was commenced by a libation'; the libation in this case would be to Augustus, cf. l. 33, *te prosequitur mero | defuso pateris*.

33. **prosequitur**] lit. 'to accompany,' 'attend on,' then, as here, frequently 'to honour.' So in prose *benevolentia, officiis, clamore, laudibus prosequi*.

34. **Laribus...**] 'joins thy deity to (that of) the Lares.' Wickham refers to Merivale c. 33: 'This worship of Augustus, or rather perhaps of the Lar of Augustus, as a demigod or genius, is to be distinguished from the later cult of the Caesars as deities, which Augustus himself interdicted at least in Rome.' It was not unnatural, considering the peace which was enjoyed under his sway, for the Romans to honour Augustus as one of the divinities who guarded their hearths and homes.

35. **Castoris, Herculis**] cf. 3. 3. 9 n. Both genitives are governed by *memor*.

38. **Hesperiae**] 'The Land of the West,' in contrast with Greece just mentioned, cf. 2. 1. 31 n.

integro die] 'when the day is still before us,' lit. 'untouched,' 'untrespassed on.'

39. **sicci, uvidi**] 'dry-lipped, flushed with wine,' Martin. For *uvidi*, cf. *udus*, 1. 7. 22, and in Greek βεβρεγμένος. In all languages there are a large number of conventional words to express the condition of sobriety or intoxication.

40. **cum sol...**] Note carefully the calm and repose of this concluding line.

ODE VI.

'O thou whose wrath the children of Niobe have felt, and Tityos and even great Achilles—Achilles who but for thee would have utterly destroyed the race from whence the Romans were to spring—great Phoebus, be thou my protector. To thee, O Phoebus, is due all my inspiration and my skill. Therefore, O youths and maidens, under my guidance chant the praises of Phoebus and his glorious sister. The day will come when you will look back on it as a great event in your life that on the occasion of the Secular games you were one of the chorus that chanted the verses of the poet Horace.'

It was the constant endeavour of Augustus to recall to life the old Roman spirit. Among other methods of accomplishing this he re-instituted in B. C. 17 the so-called *ludi saeculares* (see Class. Dict. s. v.), a solemn festival celebrating the preservation of the state and supposed to be held only once in a *saeculum* or period of 100, or 110 years, the herald summoning the people to

behold games '*quos nec spectasset quisquam nec spectaturus esset.*' On the third day an Ode was sung in the temple of Apollo by three times nine boys and maidens whose parents were still alive (*patrimi ac matrimi*). Horace had been called upon to write this Ode, which we still possess, the *Carmen Saeculare*, to which the present Ode is a sort of prelude invoking the assistance of the god in the composition of his work and the training of the chorus.

Apollo and his sister, the male and female representatives of the same power, appear in Latin under many synonyms, e.g. Phoebus, Phoebe, Janus (Dianus), Diana, Apollo, Artemis, Sol, Luna, &c.

1. quem proles...] 'whose power as the avenger of a boastful tongue the offspring of Niobe felt.' For the boast of Niobe, see Class. Dict. s.v. *magnae linguae*, cf. *μέγα λέγειν* = 'to boast,' see Liddell and Scott, s.v. *μέγας*. The ancients believed that boastful words did in a special manner arouse divine vengeance, cf. Soph. Aj. 127, 766, 775.

For Tityos cf. 2. 14. 8 n.

3. sensit] see 2. 7. 10 n. *Troiae altae:* the *Ἴλιον αἰπεινῆς* of Homer.

Phthius because the Myrmidones, whom Achilles led, came from Phthia in Thessaly. By slaying Hector he had 'almost conquered' Troy.

5. impar] 'unequally matched with.'

6. Thetidis marinae] 'of the sea-goddess Thetis.' As her son Achilles was himself partly divine.

7. Dardanas] For adj. used as noun cf. 1. 15. 10 n. *quateret* = 'he shook,' i.e. metaphorically with fear.

His 'terrible spear' is described in Homer Il. 19. 387,

ἐκ δ' ἄρα σύριγγος πατρώϊον ἐσπάσατ' ἔγχος
βριθύ, μέγα, στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος Ἀχαιῶν
πάλλειν.

9. ille...ille] These two words, as Wickham points out, suggest a contrast between two pictures, one 'of what *was* and the other of what *might have* been if Apollo had not interfered.'

Notice the accommodation of sound to sense in l. 10.

11. procidit late] lit. 'fell forward (stretching) far and wide,' i.e. 'fell prostrate with huge frame.' Cf. Hom. Od. 24. 39, *κεῖτο μέγας μεγαλωστί.*

13. ille non...] The sense is: he would not have resorted to trickery to take Troy; his method of warfare was more simple, to fight openly, to ask no quarter and to give none to man, woman, child or infant yet unborn. Translate 'He would not caged in a horse that feigned an offering to Minerva deceive the Trojans amid their ill-timed revelry.' *non falleret* would in prose be *non fefellisset;* it is more graphic, it almost represents the writer as speaking of Achilles as of a living acquaintance whose conduct under certain contingencies might be predicted —'He would never deceive.'

equo] the famous 'wooden horse,' the

ἵππος
δουράτεος τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,
ὃν ποτ' ἐς ἀκρόπολιν δόλῳ ἤγαγε δῖος Ὀδυσσεύς,
ἀνδρῶν ἐμπλήσας οἱ Ἴλιον ἐξαλάπαξαν.
Hom. Od. 8. 493.

14. sacra mentito] cf. Virg. Ecl. 4. 42, *varios discet mentiri lana colores*, 'wool shall learn to counterfeit various colours.' *Troas* = *Τρῶας.*

17. palam captis] 'captives taken in fair fight.' *gravis* = 'cruel,' 'remorseless.'

18. nescios fari] = *infantes.*

19. etiam...] 'yea even the babe yet unborn.' The sentiment is from Hom. Il. 7. 57,

μήτις ὑπεκφύγοι αἰπὺν ὄλεθρον
χείρας θ' ἡμετέρας· μηδ' ὄντινα γαστέρι μήτηρ
κοῦρον ἐόντα φέροι, μηδ' ὃς φύγοι.

The same ferocious spirit breathes through all antiquity, cf. 1 Sam. 15. 2, 'Go and smite Amalek...slay both man and woman, *infant and suckling.*'

22. annuisset] Zeus in Homer always signifies his will by his nod (cf. *numen*), hence *annuo* = 'to grant by his nod.'

23. rebus...] 'to the fortunes of Aeneas walls traced with happier auguries.'

ducere muros, 'to trace the line of the future walls'; 'happy auguries' would naturally be watched for in connection with this solemn ceremony; moreover this rendering gives its natural meaning to *ducere*. Others however say *ductos=eductos*, 'reared.'

For *alite*='an omen' cf. 1. 15. 5 n.

25. **doctor...**] 'Thou who didst teach clear-voiced Thalia to play upon the lute,' lit. 'lute-player teacher.' Kennedy, Virg. Ecl. 6. 1, has an excellent note on *argutus*. 'Originally the part. pass. of *arguo*, to prove, make clear or distinct; as an adj. it is largely used in Latin of things which convey a clear, distinct, sharp perception to the eye, the ear, the smell or the mind; and thus it assumes many shades of meaning ('fine,' 'clear,' 'minute,' 'sharp,' 'shrewd,' 'melodious,' 'noisy'), and is found as an attribute to *caput*, *oculus*, *forum*, *nemus*, *ilex*, *fistula*, *servus*, &c.'

26. **qui Xantho...**] The line calls attention to the personal characteristics of the god of poetry. Cf. 3. 4. 61, *qui rore puro Castaliae lavit | crines solutos*. His long locks mark the bard, his beardless chin (*levis*) denotes his undying youth.

Horace always uses the form *lavere* in the Odes. Xanthus is in Lycia.

27. **Dauniae decus Camenae**] i.e. me, Horace. For *Dauniae* ='Italian,' cf. 2. 1. 34 n. *Camenae:* notice that Horace here uses the native Italian word, not the foreign and borrowed *Musa* (Μοῦσα), cf. 1. 12. 39 n.

28. **levis**] 'beardless,' as 2. 11. 6: for derivation of word see 1. 2. 38 n. *Agyieu*, a Greek name for Apollo as god of streets, ἀγυιαί; Horace seems to select the word merely as being adapted to convey a vague feeling of awe and mystery.

29. **spiritum**] 'inspiration' (cf. 2. 16. 38 n.), opposed to *ars*, 'technical skill.'

31. **virginum primae**] 'ye flower (lit. 'first') of maidens,' see Introduction.

33. **tutela**] usually 'a taking charge of,' 'guardianship,' but here='those taken charge of,' in apposition with *virginum primae puerique*, 'ye who are under the protection.'

34. **cohibentis arcu**] 'who arrests with her bow the swift-footed...'

35. **Lesbium pedem**] i.e. the Sapphic metre, cf. 1. 1. 34 n., 'mark the Lesbian measure.'

mei pollicis ictum] 'the beat of my thumb,' i.e. as he marks the time, probably by striking the lyre.

38. **crescentem face**] lit. 'growing with her torch,' i.e. 'with her growing light.'

Noctilucam='the night-shining one,' is only found here and in a passage of Varro: it is just possible that it is an old name for the moon which was still retained in religious ceremonies. Anyhow its use here is an affectation of archaic phraseology (see 1. 34. 5 n.). Such descriptive words are natural and commonly found only in very early writers, e.g. Hesiod has φερέοικος 'a snail,' ἀνόστεος 'a cuttle-fish,' πέντοζος 'the hand,' &c.

39. **prosperam frugum**] 'prolific in crops,' cf. 3. 6. 17 n.

celeremque...] 'and swift to roll the quickly-moving months.' For the inf. cf. 1. 3. 25 n.

41. **nupta iam...**] 'Soon when a bride you will say.' *dis amicum* with *carmen*.

42. **saeculo**] see Int. *referente*, 'bringing round.'

43. **reddidi**] 'performed,' you are said *reddere* when you at the proper time duly reproduce that which has been taught you.

docilis modorum] 'trained in the measures.' For the gen. cf. 1. 15. 24 n. *Horati:* cf. 1. 6. 12 n.

ODE VII.

'The snow has melted and spring with all its brightness is returning. The seasons in their rapid succession continually remind us of the shortness of life. Only whereas *they* return again, whereas the waning moon soon recovers her fulness, *we* when once we join the ranks of the departed are but dust and a shadow. Who knows whether he will be alive to-morrow? Enjoy yourself therefore; when once dead neither birth nor merit nor piety can bring you back to life. Diana has not the power to set Hippolytus free from death nor Theseus Pirithous.'

The Ode is remarkably similar to 1. 4.

Who Torquatus was is uncertain. He is probably the same to whom Epist. 1. 5 is dedicated.

2. **comae**] 'foliage,' cf. 1. 21. 5.

3. **mutat...**] 'earth changes her seasons,' i.e. passes through the seasons one after another in succession: *vices*, 'successions,' here in connection with the passing of winter into spring implies 'succession of *seasons*,' cf. 1. 4. 1, *solvitur acris hiems grata vice veris*.

4. **praetereunt**] 'pass by,' i.e. cease to overflow.

5. **Gratia**] This word hardly occurs elsewhere in the sing. as a proper name, the reason being that the Graces are always represented as inseparable, cf. 3. 21. 22, *segnes nodum solvere Gratiae:* here *Gratia cum geminis sororibus* = 'the three Graces.' Their names were Aglaia, Euphrosyne and Thalia.

7. **annus**] Probably of the same derivation as *anulus* or *annulus* 'a ring,' and therefore conveying the idea of 'the revolving year.' *et almum...* 'and each hour which hurries away the genial day': note how skilfully the various periods of time are introduced; not merely the changing year but each day, each hurrying hour reminds us of the shortness of life.

almus is a natural epithet of day as opposed to darkness, cf. Car. Saec. 9, *alme Sol:* it is applied to anything that is life-giving or invigorating (see 4. 41 n.): it is added here to suggest a reason for our regretting each passing day. Wickham renders 'sunny' and makes it refer only to *summer* days, but the lines apply to the whole year and have no such limited meaning.

9. **ver proterit...**] 'summer tramples upon spring and will perish (in its turn) as soon as...': *proterit*, which would be accurately used of a mounted soldier pursuing, overturning and trampling on an enemy (cf. Virg. Aen. 12. 330, *proterit agmina curru*), here expresses the victorious speed with which summer follows on spring, and suggests a fine contrast with *interitura*.

11. **effuderit**] 'poured forth' as from a Cornucopia or 'horn of plenty.'

12. **iners**] 'lifeless,' because in winter nothing grows and no work can be done. The epithet by its position draws marked attention to the similarity between the end of the year and the end of man's little round of existence.

13. **damna ..**] 'yet the moons speedily repair their losses in the sky,' i.e. the moon wanes but soon becomes full again. *lunae* 'moons' = 'the moon in the various months,' so *soles* 4. 5. 7 and frequently.

14. **nos**] 'but we.' The position of the word in the Latin shews the contrast without the use of any adversative particle, cf. 3. 9. 22 n.

For the thought cf. the inimitable lines of Catullus 5. 4,

soles occidere et redire possunt:
nobis, quum semel occidit brevis lux,
nox est perpetua una dormienda.

15. **quo...quo...**] sc. *deciderunt* 'have fallen,' cf. Ep. 1. 6. 27, *ire tamen restat Numa quo devenit et Ancus.* For *pater* many MSS. give *pius:* it is difficult to decide between them, but it is more probable that the ordinary epithet *pius* would be substituted by a copyist for *pater* than *vice versa*. The adj. *dives* admits of no satisfactory explanation, and is deservedly suspected by many editors.

'*pulvis*, in the urn; *umbra*, in the under world.' Nauck. Cf. Soph. El. 1159, *σποδόν τε καὶ σκιὰν ἀνωφελῆ*.

17. **quis scit...**] 'who knows whether the gods above add to-morrow's space to the total of to-day?' i.e. the total which to-day makes up. For *summae* cf. 1. 4. 15, *vitae summa brevis.*

Notice the present *adiiciant* (*add* not 'will add'); the gods are already deciding our future: we shall learn their decision by the event.

19. **amico...**] 'which you shall have bestowed on your own dear soul': the expression *animo amico dare* seems used somewhat colloquially to express the satisfaction of personal gratification, cf. *Genio indulgere, Genium curare, animo morem gerere* and the like. See too Sim. 85,

ψυχῇ τῶν ἀγαθῶν τλῆθι χαριζόμενος.

As regards the satisfaction which Horace evidently feels at the idea of cheating 'the greedy heir,' it must be remembered that at this period, with the number of marriages continually decreasing, the number of wealthy old bachelors and spinsters (*orbi, orbae*) was gradually becoming large. The ways in which they were pursued by fortune-hunters (*captatores*), and the devices by which they not unfrequently baffled their pursuers, are continually referred to. The 'greedy heir' had become a well-known character in the comedy of society.

21. **semel**] *ἅπαξ*, 'once,' 'once for all.'

splendida] 'stately,' in reference to the 'state' in which the

judge sits. Minos, Aeacus and Rhadamanthus were the three judges of the dead.

25. **neque enim**] 'For neither.' Horace, as frequently, concludes by adducing mythological instances to prove the general statement he has just made: Diana's mediation cannot set the chaste Hippolytus free nor Theseus' affection (cf. *caro*) break the bonds of Pirithous.

Hippolytus being devoted to celibacy and the chase was naturally under the protection of the virgin huntress Diana. His step-mother Phaedra compassed his death on his refusal to gratify her guilty passion (cf. *pudicum*).

Notice the parallel and emphatic positions of *pudicum* and *caro*. For Pirithous cf. 3. 4. 79 n.

27. **Lethaea vincula**] 'the fetters of the tomb.' Lethe (λήθη, forgetfulness) was one of the rivers of Hell, cf. 2. 14. 17 n.

ODE VIII.

'I would gladly present my friends with goblets and bronzes, Censorinus, and you should not have the poorest gift, that is, of course, if I were the rich possessor of such works of art. But neither do I possess, nor do you care for such rarities. You love song and song I can give, yes, and I know the value of the gift. The Scipios owe more to Ennius than to their monuments and their exploits. Where would be the fame of Romulus and Aeacus if it were not celebrated in verse? The Muse alone confers immortality: it is through her that Hercules, the Dioscuri, and Bacchus are enthroned among the immortals.'

In this and the next Ode it is probable that, though Horace addresses Censorinus and Lollius, his words are meant for Augustus. The Poet-Laureate hints pretty broadly to the Emperor that he is well aware of the value of the favour he is bestowing in writing this Book at his request.

Censorinus was consul B.C. 8, and Vell. 2. 102 speaks of him as *demerendis hominibus natum*, 'born to win men.'

1. **donarem**] It was customary for rich people to send presents (*strenae, étrennes*) to their friends at certain seasons, e.g. on the Kalends of March and at the Saturnalia. *commodus* with *donarem* 'courteously,' 'obligingly': 'I should be glad to gratify them by giving.'

2. **aera**] bronzes, especially Corinthian bronzes, were much valued as ornaments.

3. **tripodas...**] See Lidd. and Scott s. v. τρίπους, and cf. Virg. Aen. 5. 110,

> *in medio sacri tripodes viridesque coronae*
> *et palmae pretium victoribus.*

5. **ferres**] 'would get,' i.e. from me. *divite...* = 'that is if I were rich in works of art.' *divite me,* = *si dives essem*, forms the protasis of the sentence of which *donarem* and *neque tu ferres* are the apodosis. For the gen. *artium* see 3. 6. 17 n. Notice *ars* = 'art,' 'skill,' *artes* = the objects produced by such skill, 'works of art,' and cf. 4. 2. 2 n.

6. **Parrhasius**] of Ephesus, flourished 400 B.C., and was especially celebrated for his painting of divine and heroic figures. Scopas was a sculptor of Paros who flourished 395—350 B.C. and helped to decorate the Mausoleum at Halicarnassus with the bas-reliefs some of which are now in the British Museum.

7. **liquidis**] The adj. is added to suggest a contrast with the hard marble of the statuary.

8. **sollers ponere**] 'skilled to portray,' i.e. in portraying. For the inf. see 1. 3. 25 n.

For *ponere* cf. 4. 1. 20, *ponet marmoream*, of a statue, and Ov. A. A. 3. 401, *si Venerem Cous nunquam posuisset Apelles*, of a painting, also Juv. 1. 155, *pone Tigellinum*, of a portrait in writing.

9. **hac vis**] i.e. abundance of these things, cf. 4. 11. 4 *hederae vis*.

10. **res**] 'fortunes.' Censorinus was too well off to need presents. *animus*, 'tastes.'

12. **pretium...**] 'to assign a value to the gift.' No doubt as far as Censorinus and this particular Ode are concerned Horace intends that the lofty estimate of the value of his gift which occupies the rest of the Ode should be taken only half seriously, for indeed the language used would otherwise be utterly out

of proportion to the occasion, yet it would seem that he has written the Ode and inserted it here with the deliberate purpose of calling Augustus' attention to the value of the work which he has undertaken at his bidding. See Int.

13. **incisa...**] 'marbles graven with public records.' *per quae*...i. e. which keep the memory of dead heroes still living.

15. **celeres fugae**] The plural is merely rhetorical: Hannibal was only once defeated, at the battle of Zama B.C. 202, after maintaining his position in Italy for 16 years.

16. **relectaeque...**] Notice the rhetorical repetition of *re* and *retrorsum:* the words seem clearly to indicate (though Orelli denies this) that Hannibal's threats were flung back *upon his own head.*

17. **non incendia...**] Here it is plain that we have to deal either with a corrupt text or extremely careless writing. The sense in any case is clear: the public memorials and the unrivalled exploits of Africanus have not done more for his fame than the verses of Ennius. The objections to the text are many.

(1) The burning of Carthage took place B. C. 146, 37 years after the death of the elder Scipio, 23 after the death of Ennius, and therefore had nothing to do with either of them.

Some editors have gravely urged that the 'burning of Carthage' can refer to some minor event such as 'the burning of the camp of Scyphax' (Liv. 30. 5), or that 'burning' is put 'poetically' for 'disaster.' I only mention these explanations as a useful warning to the student and as serving to shew to what almost disingenuous shifts commentators will resort, who have an unreasoning reverence for their author's text.

Wickham makes a suggestion which is at any rate just possible. He suggests that Horace is thinking not so much of the elder Scipio personally as of the fame of the *name* 'Africanus,' '*eius...rediit*' being merely a periphrasis for that name. Horace then asks 'What throws most glory on the name of Africanus, Zama and Carthage, or Ennius' poetry?'

(2) The genitives *Karthaginis impiae* followed immediately by the genitive *eius*, which has no connection with them but goes with *laudes*, are very awkward.

Moreover the pronoun *is*, doubtless as being considered weak and unemphatic, is almost absolutely ignored by the Roman poets: Virgil very rarely uses it: in the Odes it is only found here and in 3. 11. 18, a passage of extremely doubtful authenticity. In any case it could hardly bear the strong emphasis here placed upon it.

(3) There is no Ode of Horace which does not admit of division into stanzas. As at present constituted this Ode consists of 34 lines and cannot be so divided—a formal but, I think, fatal objection to the text.

Some editors mark a lacuna of two lines after l. 17, others omit ll. 17 and 28 as spurious. That some alteration is needed there can be no doubt; what it ought to be is a matter of pure conjecture.

I translate the text: 'nor does the burning of unholy Carthage more brightly point out the renown of him who returned having won a name from conquered Africa than do the Muses of Calabria...'

18. **qui domita...**] i.e. P. Cornelius Scipio Africanus Major. Cf. Sat. 2. 1. 65, *duxit ab oppressa meritum Carthagine nomen.* Livy tells us that he was the first Roman *imperator* who received a name from the people he had conquered: the practice subsequently became frequent, e.g. *Asiaticus, Germanicus, Macedonicus*, and cf. our use of such titles as Napier of Magdala, Wolseley of Cairo.

20. **Calabrae Pierides**] For *Pierides* see 4. 3. 18 n. Although the word *Pierides* had come to be nothing more than a synonym for 'Muses,' yet the combination of the two words is hardly happy.

Q. Ennius, the father of Roman poetry, was born at Rudiae in Calabria B.C. 239: his most important work was an epic poem called Annales, the principal portion of which was a description of the second Punic war.

neque...] 'nor, if no poet's page tell of thy great deeds, shalt thou reap thy reward.' For *silere* = 'to pass over in silence' cf. 2. 13. 26 n.

23. **taciturnitas invida**] 'grudging silence,' cf. 4. 9. 33, *lividas obliviones.*

26. **virtus et favor et lingua**] Clearly all with *vatum:* it is to the 'mighty poets' wit and favour and eloquence' that Aeacus owes his salvation from the Stygian waves.

27. **divitibus..**] 'Places a hallowed dweller in the islands of the blest.' The *divites insulae* are the μακάρων νῆσοι,

fortunatae insulae, 'the Happy Isles' situated somewhere 'beyond the sunset,' wherein dwelt the good and glorious heroes of the past.

29. **caelo**...] 'The Muse dowers with a dwelling in the sky.'

sic] emphatic, 'so' and only so, i.e. by the favour of the Muse; the word must be mentally supplied before each of the two succeeding clauses.

31. **clarum**...] 'so do the sons of Tyndarus, a brilliant constellation, snatch the storm-tossed bark from the abyss.'

For the *Tyndaridae* cf. 1. 3. 2 n.

ODE IX.

'Lest you deem that these songs of mine will not live long remember that, though Homer has the foremost place, yet the poetry of Pindar, Simonides and others is not forgotten. (Poetry too it is which alone confers immortality;) Helen was not the first of her sex who has burned with a guilty passion, full many an Ilium has been besieged, many a brave man has lived before Agamemnon, but all lie now forgotten in the grave, 'unwept and unhonoured' because 'unsung.' I, Lollius, will see that no such fate is yours: your good deeds shall never be the prey of jealous forgetfulness. Yours is a soul foreseeing and firm, bold to punish greed and guilt because itself superior to greed, ever fit for the highest position in the state. Such is the ideal man, not wealthy but knowing how to use the gifts the gods provide, fearing dishonour more than death, ready to sacrifice his life for his friends or his country.'

M. Lollius had been defeated by the Sygambri B. C. 16, see 4. 2 36 n. He certainly long possessed the regard of Augustus, who sent him (B. C. 2) as tutor with his grandson C. Caesar into the East, where he died. According to Vell. 2. 102 he died by his own hand in consequence of the roguery and rapacity he had always secretly practised being discovered. There is an intrinsic improbability in a story which assumes

that so acute a judge as Augustus was so long deceived in the character of an intimate friend, and it is said that Velleius is partial to Tiberius who had a personal grudge against Lollius (Suet. Tib. 12). Pliny accepts the story as true, possibly because it gives him a welcome opportunity for moralizing about Lollius' granddaughter Lollia Paulina, a great beauty, who was married either for her face or her fortune by Caligula, and who it seems would not unfrequently wear jewelry worth over £300,000—whereupon Pliny very finely: *Hic est rapinarum exitus, hoc fuit, quare M. Lollius infamatus regum muneribus oriente toto, interdicta amicitia a Caio Caesare, Augusti filio, venenum biberet, ut neptis eius quadringenties HS. operta spectaretur ad lucernas.* That he left behind him so great a fortune does not in any way prove Velleius' account of his life-long rascality and dissimulation: it was the practice of great Romans to amass fortunes by plundering provinces. Moreover even if Lollius did while thus engaged profess and hold high philosophic views on the blessings of poverty—as Horace's lines perhaps suggest—we know from the case of Seneca how easy such inconsistency is.

But indeed it is scarcely worth while enquiring what Lollius' real character was, and whether Horace was deceived in him (as Lucretius was in Memmius) or no: the concluding lines of the Ode, though professing to describe Lollius, are really the description of an ideal. Lollius was the friend of Augustus and at that time certainly held in high esteem: Horace had to send him an Ode and praise his virtues, and naturally finds it easier to pen a sketch of perfect virtue instead. Odes, Dedications, Testimonials, and the like more often present to us the writer's idea of what a man should be, than a description of what a particular man is.

1. **ne**...] The construction is *ne...credas...non* (*si...sedes*) *Pindaricae latent...Camenae*, see Summary.

2. **longe sonantem**...] 'born beside far-echoing Aufidus.' Cf. 3. 30. 10—13 and notes.

3. **non ante...**] Horace was the first to employ the Greek lyric metres, e.g. the Alcaic and Sapphic, in Latin poetry, cf. 3. 30. 13.

4. **verba...**] 'I utter words to be wedded to the lyre.'

5. **Maeonius**] Maeonia is an old name of Lydia: Homer was almost universally admitted to have been an Asiatic Greek, although seven cities disputed the glory of having given him birth,

Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenae,
orbis de patria certat, Homere, tua.

7. **Ceae**] i. e. of Simonides, cf. 2. 1. 38 n.

minaces] i.e. warlike, because written to rouse the nobles to take vengeance on the popular party by whom he and they had been driven into exile. Cf. 2. 13. 30, and 1. 32. 5 n.

8. **graves**] 'stately,' 'dignified.' Cf. Quint. 10. 1. 62, *maxima bella et clarissimos cecinit (Alcaeus) duces et epici carminis onera lyra sustinuit.*

9. **nec...**] 'nor has time blotted out whatever Anacreon's sportive Muse composed of old.' The poems of Anacreon chiefly in praise of love and wine are of singular beauty: they are best known to English readers through Moore's version of many of them.

si quid lusit] For *ludere*='to write sportively' governing an acc. cf. 2. 13. 26 n. and Virg. G. 4. 566, *carmina qui lusi.* So too *ardere* l. 13 'to be hotly in love with,' and *silere* l. 31.

11. **vivuntque...**] 'Still lives the passion entrusted to the strings of the Aeolian maiden,' i.e. of Sappho, who, like Alcaeus, was a native of Mytilene and wrote in the Aeolic dialect.

commissi] i.e. she made her lyre the confidante, as it were, of her secrets. Cf. Sat. 2. 1. 30, *ille velut fidis arcana sodalibus olim* | credebat *libris*, of Lucilius and his books.

13. **non sola...**] For connection see Summary. *ardere* is one of the many conventional words='to love,' 'fall in love with,' and *arsit* clearly governs the accusatives which follow, but they are also partially governed by *mirata*. Translate 'Not alone has Laconian Helen been fired with love for the ordered locks of an adulterer and his gold-bespangled robes, marvelling at them and his regal pomp and retinue.'

Nauck, who says that *arsit* is intransitive and all the accusatives are dependent on *mirata* alone, deserves to be quoted. 'Andere construiren *arsit crines (eos mirata)*: soll sie denn aber auch für die Begleiter gebrannt haben?'

comptos] from *como, co-mo* 'to put together,' cf. *de-mo* 'to put off,' *su-mo* 'to put apart' (*sine*).

14. **aurum vestibus illitum**] Gold thread was worked in patterns into the tissue of costly robes, cf. Virg. Aen. 3. 483, *et picturatas auri subtemine vestes.*

16. **Helene Lacaena**]='Ελένη Λάκαινα (fem. adj. from Λάκων).

17. **primusve...**] The *non* of l. 13 must still be carried on; 'nor was Teucer the first....' Homer, Il. 13. 313, speaks of Teucer as ἄριστος Ἀχαιῶν τοξοσύνῃ. Cydon was a city in Crete, and the Cretans were celebrated archers; Virg. Ecl. 10. 59 has *Cydonia spicula.*

18. **non semel...**] Clearly not 'Ilium has been more than once besieged,' but 'Not once only has an Ilium (i.e. a city such as Ilium) been harassed in war.' Idomeneus was a Cretan leader, Sthenelus the charioteer of Diomedes.

21. **dicenda...**] governed by *pugnavit:* 'nor has...Sthenelus alone waged combats worthy to be sung by the Muses.' Cf. 4. 4. 68.

22. **Deiphobus**] brother of Hector. *excipere* is used here in its strict sense of receiving something you were looking out for, or which was meant for you. Notice the emphatic position of *primus:* in translating the whole passage ll. 13—21 special care must be taken to bring out the force of the emphatic words, viz. *sola, primus, semel, solus, primus;* the persons mentioned were not the *only* or the *first* persons who have deserved renown.

26. **illacrimabiles...**] 'unwept and unknown lie buried in endless night.' *illacrimabilis* is here used passively, but 2. 14. 6 of Pluto='who never weeps.' *urgentur* suggests the idea of night lying on them 'like a tomb' (Wickham), cf. 1. 24. 6, *Quintilium perpetuus sopor urget*, and 1. 4. 16, *jam te premet nox.*

For *longus*='unending' cf. 2. 16. 30 n.

28. **sacro**] Partly as being under the special protection of heaven and the heavenly Muses, but chiefly as bestowing the divine gift of immortality, cf. 1. 26. 11 n.

29. **sepultae**] This word, though strictly agreeing with *inertiae*, really qualifies the whole sentence: we get the effect by rendering 'But little in the grave is the difference between baseness and unrecorded bravery,' i.e. in the grave both are equally forgotten. For *inertia*='cowardice' cf. 3. 5. 36, *iners*, 'inactive,' 'unresisting,' used of soldiers who surrendered without fighting.

31. **chartis**] 'pages.'

32. **totve...**] Carrying on the negative from l. 30 translate, 'nor will I permit jealous forgetfulness to prey at its pleasure on your many exploits.' *lividus* originally indicates colour, 'bluish-green,' the colour of a bilious or jealous man, then='jealous'; so we speak of 'a jaundiced view of things,' and of 'green-eyed jealousy.'

35. **rerumque prudens**] 'both sagacious' or 'foreseeing (*prudens=providens*) in affairs'; *rerum prudentia* expresses practical sagacity in the affairs of life (Lebensklugheit, Nauck), and is often contrasted with *sapientia*, which expresses a higher, philosophic, and sometimes theoretic, wisdom. Cf. in Greek *φρόνησις*)(*σοφία*. For the gen. see l. 15. 24 n. *que...et* =*τε...καί*.

36. **rectus**] 'upright' in two senses, (1) unmoved and firm, (2) acting rightly.

37. **abstinens...**] 'spurning all-engrossing gold.' Horace is fond of placing a genitive after any words which indicate 'ceasing from,' 'keeping from,' 'being free from,' and the like, cf. 2. 9. 17, *desine querellarum*, 3. 27. 69, *abstineto irarum*, 3. 17. 16, *operum solutis*. See Lat. Prim. § 135.

39. **consulque...**] 'and a consul not of one (brief) year but (always) as often as, a good and honest judge, it has preferred the right to the expedient, (as often as it) has flung back with haughty mien the bribes of the guilty, (yes, and) through opposing mobs has advanced its arms victoriously to the front.'

l. 39 refers to the Stoic paradox that the perfectly virtuous man is under all circumstances a 'king among men.' Cf. 3. 2. 17—20 and note on l. 17.

Horace tells Lollius, who had actually been consul B.C. 21, that 'his soul is ever consul,' i.e. though he no longer wears the external insignia of that office, his soul proclaims its real dignity and unchanging rank whenever it prompts him to act with true nobility.

Bentley quotes a quantity of phrases which shew that the phrase *animus consul* would not be as novel to a Roman ear as it is to us, e.g. *animus carnifex, censor, dominus, rex, liberator.*

I do not agree with those who say that, there being four lines between *animus* and *consul*, the reader should 'forget' the word *animus* when he comes to *consul* and supply 'Lollius' instead, for the whole point of what Horace says is that, though *Lollius* himself is no longer consul, yet his nobility of conduct makes him ever a consul *in soul*.

41. **honestum utili**] These two words are often used in the neuter in ethical treatises almost as substantives, like the Greek *τὸ καλὸν* and *τὸ συμφέρον*. They express the two great ends with reference to which moral conduct may be regulated, viz. right and expediency. We do a thing because we think it either right (*honestum*) or expedient (*utile*).

46. **recte**] with *vocaveris; beatum* predicatively: 'you will not rightly call blessed.' There is a play on the word *beatum* in the Latin: it has two meanings, (1) 'happy,' (2) a conventional meaning='well off,' 'wealthy.' The owner of large estates is popularly called *beatus*, but according to a more correct standard (*recte*) he often does not deserve the name, cf. 2. 2. 18 n.

48. **sapienter**] 'wisely': the word *sapiens* is frequently put ='a philosopher,' *φιλόσοφος*, but here the adverb=*σοφῶς* and indicates the action of one who not only acts rightly, but acts so consciously and on principle as the true 'wise man' should.

50. **timet, non ille...timidus**] Mark the antithesis, which is ignored in all the translations I have seen: 'and fears dishonour worse than death, he who fears not to die for friends or fatherland.' It is almost impossible to reproduce in English the force of the pleonastic *ille;* it is inserted to call emphatic attention to the fact that he, who so fears dishonour, is he, the identically same person, who fears nothing besides.

ODE X.

'Ah, Ligurinus, beautiful and proud with flowing locks and rosy cheeks, when your mirror reflects a bristly chin and a different face you will regret your beauty and your pride.'

1. **Veneris**...] 'a lord of all love's gifts.'

2. **pluma**] 'down,' of the early beard. *insperata*, i.e. sooner than is expected.

4. **nunc et**...] 'and the hue which now surpasses the purple rose's bloom has changed and altered Ligurinus into a hirsute visage.'

6. **alterum**] 'different.' Cf. the celebrated epigram in the Anthology, 'Αναθηματικὰ I.

ἡ σοβαρὸν γελάσασα καθ' Ἑλλάδος, ἡ τὸν ἐραστῶν
ἐσμὸν ἐνὶ προθύροις Λαΐς ἔχουσα νέων,
τῇ Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοίη μὲν ὁρᾶσθαι
οὐκ ἐθέλω, οἵη δ' ἦν πάρος οὐ δύναμαι.

8. **incolumes**] 'in their freshness.'

ODE XI.

'All is prepared for keeping high festival, the wine, Phyllis, the ivy garland that so sets your beauty in relief, the altar and the victim; the whole household is astir and the kitchen chimney smokes. To-day is the Ides of April, the month of Venus, but above all it is the birthday of my own Maecenas. Come then, and cease to long for Telephus who is far beyond your reach: let the history of Phaethon and Bellerophon be a warning against such lofty ambition. Come, Phyllis, the last—I swear it—of my loves, come and sing me one of my songs: song is the antidote for care.'

This is the only Ode in this Book in which mention is made of Maecenas, to whom all the three first Books are addressed. It must be remembered that between the years 21 and 16 B.C., when he finally withdrew from public life, a coolness had sprung up between the Emperor and the Minister, and that therefore his name could hardly be mentioned frequently in a Book written specially at Augustus' request. It is pleasing to find even this single reference, couched as it is in the language of genuine affection.

2. **Albani**] This wine was reckoned second only to Falernian.

3. **nectendis apium coronis**] 'parsley,' σέλινον. A parsley crown was given to the victors at the Nemean and Isthmian games, see Mayor on Juv. 8. 226, and its use for chaplets on festive occasions is alluded to, 1. 36. 16, and Virg. Ecl. 6. 68.

nectendis coronis, 'for weaving chaplets': this use of the dative of the gerundive to express a purpose is chiefly found in legal phrases, e.g. *IIIviri agris dividendis*, 'a body of three land commissioners,' *Xviri legibus scribendis*, 'a body of ten men for drawing up laws.' Virg. Georg. 1. 3 has *cultus habendo pecori*, and 2. 9, *arboribus natura creandis*, 'method for rearing trees.'

4. **vis multa**] 'much abundance.'

5. **qua crines**...] lit. 'with which thy hair drawn back thou dost shine.' The Latin with inimitable terseness expresses that the hair was drawn back and fastened with a wreath of ivy, the effect of this simple ornament being to bring out in full relief the brilliancy (cf. *fulges*) of Phyllis' beauty. Perhaps 'which binding back thy hair sets off thy beauty' may do as a rendering.

I leave it to my readers' taste whether Phyllis was a blonde or a brunette; Martin speaks of her 'dark glossy hair,' a lady translator of the ivy 'twining in her amber hair.'

7. **verbenis**] see 1. 19. 14 n.

avet immolato...] 'longs to be sprinkled with the sacrifice of a lamb.' *spargier* is an archaic form of the Inf. Passive only found here in the Odes.

9. **manus**] 'band,' i.e. of slaves, further defined in l. 10 as *mixtae pueris puellae*. The invitation is doubtless to Horace's Sabine farm, cf. *in horto*, l. 2.

11. **sordidum flammae**...] 'The flames quiver as they whirl the sooty smoke in eddies.'

For *trepido* cf. 2. 4. 24 n. *Sordidum* is graphic and suggests a contrast with the bright glimmer of the flames.

13. **noris**]=*noveris*.

14. **Idus**...] 'you are to keep the Ides, the day...' The Ides were on the 13th of every month except March, May, July and October, when they were on the 15th.

15. **mensem Veneris marinae**] The month being sacred to Venus adds a certain fitness to his invitation. Ov., Fast. 4. 61, derives *Aprilis* from Ἀφροδίτη, because in that month Venus was fabled to have sprung from the foam (ἀφρός) of the sea:

sed Veneris mensem Graio sermone notatum
auguror: a spumis est dea dicta maris.

The real derivation is from *aperio* 'the month of the opening,' *quia ver aperit tunc omnia* (Fast. 4. 87).

16. **findit**] The ancients connected *Idus* with *divido*, or an Etruscan word *iduo* of the same meaning.

18. **natali**] The word is used as a subst. without the addition of *die*.

19. **adfluentes...**] 'reckons the on-gliding years.' *adfluentes* admirably describes the way in which each succeeding year silently glides on (*fluere*) and is added (*ad*) to the tale of those already past. *ordinat*, lit. 'places in a row,' i.e. each birthday adds one to the row of figures which marks the number of his years.

21. **occupavit**] 'has made her own.'

22. **non...**] 'a youth of fortunes other than yours': *sors* = a man's 'lot' or position in life.

23. **grata compede**] Oxymoron, cf. 3. 11. 35 n.

25. **avaras spes**] 'greedy' or 'ambitious hopes.' There is, as Wickham observes, a 'half comic irony' in the mythological instances which Horace selects as a warning to Phyllis.

26. **exemplum grave**] 'a weighty warning.' I think the use of *gravatus* in the next line has no reference to *grave* here but is purely accidental.

27. **gravatus**] *gravari* 'to treat as a weight,' 'hardship,' or 'grievance'; hence accurately used of a horse which objects to its burden and gets rid of it. Translate 'disdaining the burden of an earth-born rider.'

29. **ut**] after *exemplum praebet*, 'gives a warning so that you should seek a fitting partner.'

et ultra...] The construction is *et disparem vites nefas putando sperare ultra quam licet:* 'and shun an unequal match by thinking it unholy to hope for more than is permitted.'

33. **non alia calebo femina**] 'no other woman shall fire me with love.' For *calere* and the construction cf. 3. 9. 5 n.

34. **condisce**] stronger than *disco* = 'learn well' or 'thoroughly.' *reddas* = 'reproduce,' cf. 4. 6. 43, *reddidi*. *atrae*, 'gloomy' or 'black.'

ODE XII.

'Winter is passing away and spring returning, the swallow is building her nest and the shepherds are piping on the grass. The warmer weather suggests a drinking party, but if you, Virgilius, who have so many noble youths among your patrons, mean to drink my best wine, why then you must 'pay your shot' with a box of nard and then you shall have the best that is to be procured. Come then and bring the nard: I cannot afford to feast you wholly at my own cost: come quickly and forget money-making for a while: life is short, remember, and a little folly in its season is very pleasant.'

Whoever the Virgilius was to whom this Ode is addressed, it certainly is not the poet, for (1) he died B.C. 19, before this Book was published, (2) the language here used could not possibly have been applied to the poet. When we recollect the language used by Horace of him elsewhere, the *animae dimidium meae* of 1. 3. 6, the *animae quales neque candidiores | terra tulit neque queis me sit devinctior alter* of Sat. 1. 5. 41, the *optimus Virgilius* of Sat. 1. 6. 55, we shall be able to appreciate the taste of those who here consider that Horace, in a book published after his death, can speak of him as the 'client of noble youths,' and sneeringly hint at his meanness and fondness for money-making! Martin adopts this view which is worthy of his translation of the Ode.

The Scholiasts make various guesses, calling Virgilius *unguentarius*, *medicus Neronum*, *negotiator*, and the like.

1. **veris comites**] These 'attendants of spring' are not the Zephyrs as in 4. 7. 9, but the 'northern breezes' mentioned

in l. 2. The adjective *Thraciae*='northern,' could properly only be used by a Greek writer: probably Horace is thinking of the 'Ετησίαι (see Dict. s. v.), which blew during the summer months.

4. **hiberna nive turgidi**] 'swollen with winter's snow,' i.e. with the melting of it. This would take place in very early spring before settled warm weather came in.

5. **Ityn...**] 'the unhappy bird that ever mournfully moans for Itys and (is) the undying disgrace of the house of Cecrops for that she cruelly avenged...'

8. **regum**] The plural is generic: the reference is to Tereus alone, but the plural suggests that such vicious acts were common among princes. For the story, see Dict. Ant. s. v. Tereus: some legends make Procne (the swallow) mother of Itys, others Philomela (the nightingale). Here in connection with nest-building as a sign of spring it is probable that the swallow is referred to, cf. Virg. G. 4. 306, *ante | garrula quam tignis nidum suspendat hirundo*='before spring,' and the Greek proverb μία χελιδὼν ἔαρ οὐ ποιεῖ. On the other hand Sappho, Fr. 19, makes the nightingale the harbinger of spring, ἦρος ἄγγελος, ἰμερόφωνος ἀηδών.

For *Ityn flebiliter gemens*, cf. Soph. El. 148, ἃ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται | ὄρνις ἀτυζομένα, Διὸς ἄγγελος, of the swallow.

9. **dicunt carmina fistula**] 'play tunes with the pipe.' The phrase is a periphrasis for συρίζειν which has no Latin equivalent, see Fritzsche, Theocr. 1. 3. *Fistula* is a Pan's-pipe (σύριγξ) and *deum, cui...* refers to Pan.

11. **nigri**] 'dark-wooded.'

14. **sed pressum...**] 'but if you are eager to quaff wine pressed at Cales.'

For *pressum Calibus*, cf. 1. 20. 9.

ducere] cf. 1. 17. 22 n.

Liber='he who gives freedom from care,' 'the wine-god,' cf. Λυαῖος from λύω, 1. 17. 22 n.

15. **cliens**] see 3. 5. 53 n. Not knowing who Virgilius was we cannot tell the exact nature of the 'patronage' he received from the 'young nobles' of the day.

16. **merebere**] 'you will,' i.e. 'must earn.'

17. **nardi parvus onyx**] *onyx*, so called from its resemblance to the finger-nail (ὄνυξ), is a kind of marble or alabaster: it

was frequently used for making boxes for ointments or unguents, and hence the word is frequently used='an ointment box' of whatever material, e.g. Prop. 3. 8. 22, *murrheus onyx*.

Cf. the accounts given of the anointing of Christ at Bethany: St Matthew (26. 7) speaks of ἀλάβαστρον μύρου βαρυτίμου, St Mark (14. 3), with his usual accuracy, has ἀλ. μύρου νάρδου πιστικῆς πολυτελοῦς, adding that she 'brake the box' (συντρίψασα), and that its value was ἐπάνω τριακοσίων δηναρίων; also St John 12. 2. *eliciet*='shall lure forth.'

18. **Sulpiciis...**] 'reposes in the Sulpician stores.' For proper nouns used as adjectives, see 1. 15. 10 n. The 'Sulpician' stores if not actually managed by the Sulpicii may have been erected by them or managed by slaves or freedmen of theirs.

19. **donare, eluere**] Epexegetic, cf. 1. 3. 25 n. *amara curarum*, 'the bitterness of care.'

22. **non ego te**] Notice the antithetical pronouns: I the poor poet, you the rich money-maker. 'I do not propose to steep you in my cups for nothing.'

23. **immunem**] (from *in* and *munus*), 'without paying a contribution.' It was common among the Greeks and Romans to have feasts at which each guest contributed his share, cf. 3. 19. 6 n.

26. **nigrorum ignium**] 'black flames,' i.e. the flames of the funeral pyre.

27. **consiliis**] 'plans,' i.e. for money-making. *brevem stultitiam*, 'an hour's folly.'

28. **desipere**] 'to cast off seriousness.' *in loco*, ἐν καιρῷ.

ODE XIII.

'The gods have heard my prayers: you are becoming old and ugly, Lyce, and yet you still act like a young girl, and seek to awaken love. Love prefers fair Chloe's cheeks, and rudely wings his flight past wizened age, to which no ornaments can bring back its former charms, the charms which once stole my heart from me, when you succeeded Cinara as the queen of my

affections. Alas, poor Cinara, the fates cut her off in her youth, while you they preserve to a fabulous age that the young men may scoff at the ashes of your beauty.'

The 10th Ode of the 3rd Book describes the cruelty and pride of Lyce in her youth; this Ode is a sort of sequel to it.

1. **audivere...**] The repetition (cf. 2. 14. 1 n.) expresses exultation, just as we say Hurrah, Hurrah! cf. 4. 2. 49. It is probable also that the repetition of sound in *fis* and *vis* is intentional: he almost *hisses* the harsh truth into her ear. Notice too the inverted order *audivere Di...Di audivere*, cf. 3. 5. 21 n.

5. **et cantu...**] 'and with quavering notes when in your cups seek to arouse sluggish Cupid.'

6. **ille**] Emphatic: the god, *you* try in vain to awake, is wide awake enough elsewhere.

virentis] 'young,' 'in the spring-time of life.' *psallere*, ψάλλειν, 'to touch,' or 'twitch with the fingers,' then to play on the harp, or sing to it, cf. 'psalm.'

7. **Chia**, originally an adj. then a proper name, cf. *Delia*, *Lesbia*.

8. **pulchris excubat...**] 'keeps watch on the fair cheeks.' *excubo* is a technical word used of sentinels on guard. For a similar metaphor cf. Romeo and Juliet, Act 5, Sc. 3,

> 'beauty's ensign yet
> Is crimson in thy lips and in thy cheeks,
> And death's pale flag is not advanced there.'

9. **aridas quercus**] 'sapless oaks.' Lyce is compared to an extremely old and gnarled oak.

10. **te quia ..te quia**] Derisive repetition. 'Shrinks from *you, because* your teeth are yellow, from *you, because* wrinkles give ugliness and the snow upon your head.'

13. **Coae purpurae**] Purple robes of extremely fine silk manufactured at Cos, see Mayor on Juv. 8. 101. *clari lapides*, 'gleaming jewels'; other MSS. give *cari*, 'costly.'

14. **tempora...**] 'the years which once swift time has shut in safe-guarded in the public registers.'

semel] ἅπαξ, 'once for all.' *notis:* this is added to hint that it is no use Lyce endeavouring to deny her age; the *public* registers bear testimony which cannot be denied or concealed.

15. **condita inclusit**] The idea conveyed is that of Time *storing up* and then *locking in* the past so that it can never be recovered.

17. **venus**] as often, 'charms,' 'beauty.' *color*, 'hue,' 'complexion.'

18. **quid habes...**] 'What have you (left) of her, ah me, of her who breathed passion...?' *Ille* = that person, the person not here but at a distance: therefore *illius* = 'her of long ago,' i.e. the old Lyce, the Lyce of former days. For the repetition of *illius* see 4. 4. 70 n.; the effect here is pathetic, but the pathos is used to enhance the mockery.

20. **surpuerat**] By syncope for *surripuerat*, cf. 1. 36. 8 n.

21. **felix**] i.e. in the possession of my heart; it is in agreement with *Lyce; post* clearly of time, 'after Cinara's death.'

notaque...] (Queen of my heart after Cinara) 'and (*que*) a beauty of repute (*nota*) and winning wiles' (*gratarum artium*). *gratarum artium* is simply a gen. of quality (cf. 4. 1. 15, *centum puer artium*), and is put instead of an adjective, being strictly parallel to *nota*. *facies* refers to the whole personal appearance of Lyce.

The above explanation is so simple that I cannot understand why Orelli and Wickham follow Bentley in making *artium gratarum* dependent on *nota* = 'noted for,' and *et* = *etiam*, 'and a beauty noted also for her winning wiles.' That *et* after *que* can = *etiam* certainly lacks proof, and the construction *notus artium* they only support by the authority of 2. 2. 6. where see notes.

The *gratae artes* are explained by Comm. Cruq., '*artium gratarum facies dicitur quae oculis, nutu superciliorum, cervicis volubilitate, capitis gratia, totius denique corporis motu placet.*'

24. **servatura...**] 'though they mean to preserve Lyce to match (*parem* is proleptic) the years of a poor old raven.'

25. **vetulae**] This adj. is used of old age when it is spoken of contemptuously. For the age of the raven, cf. 3. 17. 13 n.

28. **facem**] 'torch,' here used of the blaze of beauty which kindles the fire of love.

For *dilapsam* (*dis-lapsam*) 'that has fallen asunder,' i.e. gradually wasted away into ashes, some MSS. by a common error read *delapsam in cineres* which would mean 'that has fallen down into ashes.'

ODE XIV.

This and the following Ode are closely connected: the one dwells on Augustus' victories in war, the other on his triumphs in peace.

'How shall senate and people worthily immortalize thy merits, O Augustus? But lately the Vindelici have been taught thy prowess in war, for it was with thy troops and under thy auspices that Drusus overthrew the Genauni and the Brenni, and that afterwards Tiberius joined battle with the Rhaeti. On him every eye was fixed as he careered irresistible over the field of battle; like to the South wind when he sweeps over ocean at the equinox, or the bellowing Aufidus when with swollen torrent he threatens inundation, was the onset with which he broke the mailed ranks of barbarians and, his own troops uninjured, carried carnage and conquest far and wide—yes, because thou didst furnish the forces, the forethought and the favour of the gods. For it was fifteen years from the day when Alexandria yielded to thee that prosperous fortune added this crowning glory to thy past campaigns. Now all the world owns thee its master at peace beneath thy sway, while Italy and imperial Rome enjoy thy guardianship and thy presence.'

Tiberius and Drusus were the sons of Tib. Claudius Nero and Livia, who subsequently married Augustus. The campaigns referred to took place in B.C. 15: Wickham says that 'their object was to obtain military command of the more eastern passes into the valleys of the Rhine and the Inn which were still unsafe for Roman armies and from which the mountain tribes even issued from time to time to plunder Italian soil. Drusus forced what is now known as the Brenner pass, overthrowing the Rhaeti near Tridentum, now Trent. Meantime Tiberius was despatched from Augustus' army in Gaul, with the purpose of taking the enemy in the rear. He ascended the Rhine valley to the lake of Constance, and thence penetrated the gorges of the Upper Rhine and Inn in every direction, so that

at the conclusion of a brilliant and rapid campaign, the two brothers had effected the complete subjugation of the Grisons and the Tyrol.'

Tiberius became emperor on the death of Augustus, A.D. 14, and died A.D. 37; Drusus died in Germany B.C. 9. See also 4. 4, Int.

1. **patrum...Quiritium**] a poetical variation of the ordinary phrase *Senatus Populusque Romanus*, S. P. Q. R.

2. **honorum**] 'magistracies,' 'dignities,' cf. 1. 1. 8 n. The word is used strictly: the Roman emperors carefully retained the old *forms* of the Republic: the old magistracies were still allowed to exist in name (*eadem magistratuum vocabula*, Tac. Ann. 1. 3). The emperor was technically only an ordinary citizen, on whom the senate and people had from time to time conferred various ordinary and extraordinary dignities. Thus Augustus was appointed perpetual *Imperator*, B.C. 29, and in the same year accepted the 'censorian power'; in B.C. 28 he became *princeps senatus;* he was consul for the 6th time B.C. 28, and for the 7th time B.C. 27; in B.C. 23 he received the 'tribunician power,' and in B.C. 12 he was made *pontifex maximus:* see Merivale, c. 31.

3. **Auguste**] Octavian assumed this name B.C. 27; it really served as a title: 'the name was intact,' says Merivale, 'it had never been borne by any man before,' but the adjective was applied to things holy and divine and suggested power and greatness (cf. *augeo*, and see Ov. Fast. 1. 609).

in aevum...aeternet] pleonastic. 'Is to immortalize for ever.' For *in aevum* cf. the Greek *αἰώνιος* 'everlasting,' and the N.T. *εἰς τοὺς αἰῶνας τῶν αἰώνων*.

4. **per titulos...**] 'by (means of) inscriptions and recording annals.' So 3. 17. 4, *per memores genus omne fastos. Fasti sunt fasti dies*, says Festus: *fastus* is originally an adj. from *fari*, and *fasti* (*dies*) are (1) days 'on which the magistrates may speak,' on which the law courts are open (see Ovid, Fast. 1. 47), (2) a register or list of such days, (3) as here, 'annals,' 'public records.' Such records would be the *annales maximi* kept by the *pontifex maximus*.

5. **qua...oras**] Poetical for the whole habitable globe; *ἡ οἰκουμένη*.

6. **principum**] The title of *princeps senatus* was a purely honorary distinction conferred by the censors on the most

esteemed and worthy of the senators. It was the title by which Augustus chose by preference to be designated: cf. Tac. Ann. 1. 1, *cuncta...nomine principis sub imperium accepit*, and 1. 2. 50, *hic ames dici pater atque princeps*. The word certainly does not mean in Horace's time 'a prince' or 'sovereign,' and therefore *maxime principum* must be taken as=*maxime princeps*, and it is clearly impossible to render this accurately in English.

7. **quem...Vindelici didicere...quid Marte posses**] lit. 'whom the V. have learnt what thou couldest in war,' i.e. whose prowess in war the V. have learnt. This idiom by which what we make the nominative of the subordinate sentence is placed under the government of the main verb is Greek rather than Latin, e.g. *οἶδά σε τίς εἶ*.

expertes] from *ex* and *pars*, 'without share in,' 'ignorant of,' not to be confounded with *expertus*, 'skilled.'

10. **Genaunos**] These and the *Brenni* are two tribes of the *Rhaeti* who inhabited the modern Tyrol. The name of the former still survives in the Brenner pass.

11. **et arces...**] 'and citadels that crown the awful Alps.' The term *arx*, which the ancients derived '*ab arcendo*,' was used of any 'place of defence' situated on an eminence.

13. **delecit**] 'o'erthrew': the word governs all the accusatives which precede, though, perhaps, more strictly applicable to the last.

plus vice simplici] i. e. *plus quam vice simplici*, such an omission of *quam* not being rare, e. g. *plus quingentos colaphos infregit mihi* Ter. Ad. 2. 1. 46. The words clearly mean 'with requital more than one-fold,' i.e. avenging every loss he suffered by inflicting a much greater. On the other hand *mutua vice* is used of regular alternation, *vicem reddere* of giving back as much as you get. Conington renders 'and paid them back their debt twice told.'

15. **immanes**] cf. 3. 4. 42 n.

16. **auspiciis secundis**] 'with' or 'under happy auspices': the auspices were those of Augustus. As the *imperator* alone could take the auspices, and as Augustus was perpetual *imperator*, all victories were ingeniously described as won 'under his auspices' or indeed 'by him': the general who led the army into the field was no longer *imperator* but only *dux*.

17. **spectandus...quantis**] I am strongly inclined to take *quantis fatigaret* as an ordinary indirect question dependent on *spectandus*: ''Twas a sight to see with what destruction he harassed hearts dedicated to the death of freemen.' Wickham however considers it a Greek construction=*θαυμαστόν...ὅσοις*.

18. **devota...liberae**] Horace, with true Roman indifference, merely mentions this quality to enhance the glory of Tiberius.

20. **indomitas**] 'unconquerable': the adj. suggests a comparison with the description of the Rhaeti in l. 18.

prope qualis...] The construction is *prope qualis Auster exercet undas...(tali modo) impiger vexare turmas*: 'almost as the South wind when he frets the waves...(even so) unwearied to harass the squadrons of the foe and dash his snorting steed....'

prope: the introduction of this modifying word before *qualis* is very remarkable. Metaphors, similes and the like are in their proper place in Poetry, in Prose they are strictly speaking not: consequently Prose-writers frequently introduce them with apologies and qualifications, Poets rarely or never. A comparison in poetry that needs either qualification or apology is self-condemned. To compare Tiberius to the South wind may be either good or bad poetry: but for a poet to say 'Tiberius is almost like the South wind' is positively to suggest to the reader that he is himself conscious his own comparison is 'almost' what it should be, but not quite. It is but fair however to Horace to remember that this Ode is written to order: any one who has written a 'Prize Poem' may appreciate what agonies such comparisons as this and the one in 4. 4 must have cost him, indeed I am not quite sure that the *prope* is not inserted of malice prepense.

21. **exercet**] 'keeps at work,' then 'harasses,' 'annoys.'

Pleiadum...] The Pleiades rise and set about the time of the equinoxes, and therefore of the equinoctial gales. Horace speaks of them as 'cleaving the clouds' because he is thinking of the cloudy stormy weather which accompanied their rising and setting when they would be only seen fitfully and occasionally through *rents* in the *clouds*.

23. **vexare**] Epexegetic infinitive.

24. **medios per ignes**] Be careful of rendering 'through the hottest of the fire.' By comparing Epist. 1. 1. 43, *per saxa, per ignes* and Sat. 2. 3. 56, *ignes per medios fluviosque ruentis* (of a madman), we see that the expression is proverbially used of passing through any great danger, just as we talk of passing 'through fire and water.' Wickham rightly

says that the use of such a metaphorical phrase is out of place here, but his view that there is a reference to the 'burning villages of the Rhaeti' is wholly conjectural.

25. **tauriformis**] The Greeks always represented rivers and torrents under the form of bulls, doubtless with reference to their violence and their roar; so Homer Il. 21. 237 describes Xanthus as *μεμυκὼς ἠΰτε ταῦρος*, and cf. Eur. Ion 1281, *ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός*. For the Aufidus cf. 3. 30. 10, 4. 9. 2. Horace with pardonable prejudice selects the river of his native place.

28. **meditatur**] 'plans.' Other MSS. give *minitatur*.

29. **agmina ferrata diruit**] 'Dashed in pieces the mailed ranks.'

31. **metendo**] 'by mowing down.' So in English:

> 'Some men with swords may reap the field,
> And plant fresh laurels where they kill.'
>
> J. SHIRLEY.

32. **stravit humum**] 'strewed the ground,' i.e. with the dead his sword had mowed down. *sine clade victor*, because of the small loss of his own men. Cf. Much Ado about Nothing, Act 1, Sc. 1, 'A victory is twice itself when the achiever brings home full numbers.'

33. **tuos divos**] The expedition was undertaken under the 'auspices' of Augustus, see l. 16 n.

34. **quo die**] i.e. when Augustus after the defeat of Antony and Cleopatra at Actium B.C. 31 passed on to the East and entered Alexandria some time in the autumn of B.C. 30. The words *quo die* are probably not to be taken too accurately.

36. **vacuam**] because Antony and Cleopatra had put an end to their lives. See Shak. Ant. and Cleo. Act 4, Sc. 15 and Act 5.

37. **lustro**] cf. 2. 4. 23 n.

40. **arrogavit**] The dictionaries give this word as meaning (1) to adopt a child, (2) to appropriate to oneself what is not one's own. Neither sense suits here. I think that Horace has coined the phrase he uses on the analogy of the well-known

prorogare imperium. Just as the senate for a favourite or victorious general (*prorogabat imperium*) 'granted an extension (*pro*) of his command,' so Fortune for her favourite Augustus 'granted this additional (*ad*) glory to his past commands' (*decus peractis imperiis arrogavit*).

41. **Cantaber**] cf. 2. 6. 2 n.

42. **Medus**] 'the Parthian,' cf. 1. 2. 51 n.

Indus, Scythes] Suet. Oct. 21 relates a story that embassies from these two peoples came to solicit the friendship of Augustus.

44. **dominae**] 'mistress,' i.e. of the world.

45. **te...Ister**] Wickham rightly points out that, though the adjectival clause *fontium qui celat origines* applies primarily to the Nile, yet 'the position of the copulatives seems to shew that the Danube is included.' This view, which the construction of the sentence supports, he further justifies by a quotation from Seneca, Quaest. Nat. 4. 1, who compares the Danube with the Nile, *quod et fontes ignoti et aestate quam hieme maior sit*.

47. **beluosus**] cf. 3. 27. 26, *scatentem beluis pontum*. The adj. is only found here, and is perhaps imitated from the Homeric *μεγακήτης*. Cf. too Ps. 104. 25, 'the great and wide sea, wherein are things creeping innumerable, both small and great beasts.'

remotis Britannis] cf. 1. 35. 29 n.

49. **non paventis funera Gallae**] 'Gaul that dreads not death.' Horace seems to have in mind certain teaching of the Druids, that death was only the passage to another life, to which Lucan 1. 459 definitely refers their valour:

> *felices errore suo, quos ille timorum*
> *maximus haud urget leti metus, inde ruendi*
> *in ferrum mens prona viris animaeque capaces*
> *mortis et ignavum redituraе parcere vitae.*

50. **audit**] 'obeys.' For the *Sygambri*, see 4. 2. 36 n.

52. **compositis...**] 'worship with weapons laid to rest.' Mark the peacefulness and repose suggested by the sound and sense of this concluding line.

ODE XV.

'When I thought to tell of wars and warlike conquests, Phoebus struck his lyre to warn me against venturing on so wide a sea. And indeed, Caesar, the most glorious triumph of thy life is the establishment of universal peace. Peace hath her victories no less than war, the checking of licence, the banishment of vice and the restoration of the old virtues that made the name of Italy famous to the limits of the world. Safe beneath thy guardianship we fear war neither at home nor abroad, and therefore every day, when young and old meet at the family board, it shall be our delight, after prayer to the gods, to sing of the glorious dead, to sing of Troy and Anchises, and of thee the last and greatest of that heaven-descended race.'

1. **Phoebus**] as especially the god of song and music. So as early as Hom. Il. 1. 603 we have mention of *φόρμιγγος περικαλλέος ἣν ἔχ' Ἀπόλλων*. So also he restrained Virgil, though in a more homely manner, Ecl. 6. 3, *cum canerem reges et proelia, Cynthius aurem | vellit et admonuit.*

2. **increpuit lyra**] *increpo* means, (1) 'to make a noise,' (2) 'to make a noise at,' 'rebuke loudly,' and is therefore used very accurately here='sounded his lyre in warning.' Ovid, A. A. 2. 493, describes exactly the same thing:

> *haec ego cum canerem, subito manifestus Apollo*
> *movit inauratae pollice fila lyrae.*

Some editors take *lyra* with *loqui*, but the position of *lyra* forbids its separation from *increpuit*. No doubt, as Horace is a lyric poet, *loqui* is=*loqui* (*lyra*) 'to tell of (in lyric poetry),' but this is not expressed, though perhaps suggested by the addition of *lyra* to *increpuit*: Apollo fitly employs the lyre to warn Horace against the misuse of that instrument. For the lyre as unfitted for warlike poetry cf. 2. 12. 3 n.

3. **parva Tyrrhenum**] Note the antithesis, cf. 3. 3. 72, *magna modis tenuare parvis*; according to his universal practice of preferring the special to the general, Horace selects the Tyrrhene sea as an instance of a wide or large sea.

4. **vela darem**] 'spread my sails': for the same metaphor, cf. Virg. Georg. 2. 41, *pelagoque volans da vela patenti.*

Caesar] Augustus was a 'Caesar' as being the adopted son of Julius Caesar: it is plain that the name even in Horace's day is gradually becoming a title, as it has definitely become in so many modern languages, e.g. Kaiser, Czar, Shah.

5. **fruges...**] i.e. by making it possible again cultivate the fields in safety.

rettulit] so always spelt rightly, as being=*retetulit*; so *recido* but *reccidi*, *reperio* but *repperi*.

et...et] 'both...and.'

6. **et signa...**] cf. 1. 2. 22 n.

nostro] because Juppiter Capitolinus was looked on as in a peculiar sense *the* god of Rome, cf. Prop. 3. 11. 41, *ausa Jovi nostro latrantem opponere Anubim.*

8. **vacuum duellis**] 'free from wars.' The use of *duellum* for *bellum* is an affectation of archaic phraseology, see 1. 34. 5 n. For the form cf. *duo* and *bis* (=*duis*), and the old form of *bonus*, *duonus*.

9. **Ianum Quirini clausit**] For a full account of Janus, see Ov. Fast. 1. 62—146 and Dict. s.v. The word is clearly the masc. form of Diana (*Janus=Dyanus*), and probably was originally the title of the sun. In Italy, however, he is always represented with two heads, and the patron of gates (*januae*), inasmuch as they look two ways, and the word *Janus* is applied to any 'covered way' or 'arcade' with two entrances. The name *Janus Quirini* or *Janus Quirinus* was however specially applied to one such arcade the doors of which were open in time of war and shut in time of peace. It was said that, whereas they had only been twice closed previously, viz. in the reign of Numa and after the first Punic war, they were closed three times in the reign of Augustus, viz. B.C. 29 and 24, and on one other occasion. Cf. Suet. Oct. 22, *Janum Quirinum semel atque iterum a condita urbe clausum...terra marique pace parta ter clausit.*

et ordinem...] 'and curbed license that strayed outside the straight path.' The phrase *frena* or *frenos injicere* is found even in prose='to curb,' or 'restrain': on the other hand, *dare frena*='to give the rein to,' 'give full scope to.' The metaphor in *evaganti* is from a horse that in a race breaks away and

leaves the *rectus ordo* or 'straight line' of the course: here however *rectus ordo* means also 'the path of rectitude.'

12. **veteres artes**] These 'ancient arts' are the virtues of old Roman life, such as thrift, temperance, simplicity, on which Horace dwells at length in the first six Odes of Book 3 and which Augustus attempted to galvanize into life again by numerous statutes.

For *ars* in this sense, cf. 3. 3. 9, *hac arte Pollux*.

14. **imperi**] For the contracted gen. cf. 1. 6. 12 n.

imperium, lit. 'military sway,' then the 'state possessing military sway,' 'the Empire.'

15. **maiestas**] This word is technically used to describe the dignity (1) of the gods, (2) of magistrates, (3) and, most frequently, of the Roman State, e.g. in the phrase *majestas populi Romani: majestatem p. R. minuere* or *laedere* is 'to commit high treason,' and 'treason' is *laesa majestas* (cf. Norman-French lèse-majesté). The phrase *imperi majestas* represents the State as a living unit, embodying and reproducing all the glories of Roman history, and, as such, to be deemed reverend and inviolable. Cf. Cic. pro Rab. 1. 2, *majestatis atque imperi:* "the words form one notion 'the imperial dignity' of Rome." Heitland.

17. **rerum**] 'our fortunes.'

furor civilis] 'civil madness,' i.e. civil war, such as had for a century devastated Italy, and made men indifferent to the form of government so long as they could enjoy that *otium* which was the greatest gift and greatest safeguard of the Empire.

For *exiget* = 'banish,' some MSS. read *eximet* = 'take away.'

20. **inimicat**] a word invented by Horace. *inimicus* is usually distinguished from *hostis* as a *private* from a *public* enemy; *inimicus* is one who might be a friend, *hostis* is a stranger or foreigner: probably Horace therefore uses *inimicat* to bring out more forcibly the idea that the strife between these 'hapless cities' is not 'a war' but a 'family, domestic quarrel.'

21. **qui profundum...**] i.e. dwellers by the Danube, cf. 2. 20. 20 n.

22. **edicta Iulia**] 'the Julian decrees.' The word *edictum* is used loosely here: strictly it is the 'declaration' made by the

praetor on entering office of the principles by which he would be guided in administering justice. See Dict. Ant. s. v.

23. **Seres**] Put for any remote Eastern nation, cf. 1. 12. 56.

infidi Persae] i.e. as always, the Parthians. Cf. Epist. 2. 1. 112, *invenior Parthis mendacior*, where the expression seems proverbial. 'Perfidy' however was a charge which the Romans —like other nations since—found it not inconvenient to bring against successful opponents, cf. 4. 4. 49 n.

25. **nosque...**] 'and we (for our part),' i.e. they shall keep peace and we will enjoy it. *et...et* 'both...and.'

profestis] i.e. days which were not *dies festi*.

26. **inter iocosi....**] The conclusion of this Ode much resembles the closing lines of Macaulay's Horatius,

> 'When the oldest cask is opened
> And the largest lamp is lit,
> . . . . . .
> When young and old in circle
> Around the firebrands close,
> . . . . . .
> With weeping and with laughter
> Still is the story told
> How well Horatius kept the bridge
> In the brave days of old.'

29. **virtute functos duces**] lit. 'leaders who have fulfilled a man's part,' i.e. who have died after performing a man's part—'the heroic dead.' The participles *functus* and *defunctus* as expressing a completed task are continually applied to the dead, as being those who 'rest from their labours,' either with or without (though this is somewhat post-classical) an ablative of the task completed. Cf. 2. 18. 38, *functus laboribus*.

virtus from *vir* is 'all that may become a man'—'manliness' and therefore frequently 'courage.'

more patrum] with *canemus*. Cato the Censor is quoted by Cicero (Tusc. 1. 2) as referring to this 'ancient custom': *est in Originibus solitos esse in epulis canere convivas ad tibicinem de clarorum hominum virtutibus*.

30. **remixto**] This very rare word seems to express the continuous alternation of song with music. Cf. A. P. 151, *veris falsa remiscet*, 'so intertwines fact with fiction.'

Lydis] probably a conventional epithet because the pipe was much used in Phrygia, e. g. in the worship of Cybele. The Lydian style of music (ἡ Λυδιστὶ ἁρμονία Plat. Rep. 398 E) is however specially spoken of as μαλακὴ καὶ συμποτική by Plato: others again describe it as orgiastic and wild as opposed to the sober solemnity of the 'Dorian mood.'

31. **almae**] 'nurturing' (*quae alit*), 'fostering,' 'kindly'—the famous epithet of Venus immortalized by Lucretius 1. 2, *Aeneadum genetrix, hominum divumque voluptas,* | *alma Venus.*

32. **progeniem Veneris**] Not Aeneas, but his great descendant Augustus.

CARMEN SAECULARE.

'O Phoebus and Diana, grant our prayer at this solemn season when the Sibylline verses ordain that a chorus of youths and maidens should chant a hymn to the gods who love the seven hills (1—8). O life-giving Sun, ever do thou regard Rome with thy favour, and thou, O goddess that bringest children to the light, protect our mothers (9—16), yea, and give good success to the new marriage laws and increase to our people, so that again and again throughout the ages they may in full numbers celebrate this holy festival (17—24). And do you, O ye Fates, determine for us a destiny in the future as glorious as in the past: may the earth yield her increase and the heavens drop fatness (25—32). Hearken to us Apollo, hearken O Queen of Night, and, if Rome be indeed your creation, and if under your guardianship the race of Troy has been guided to greater destinies, then grant righteousness to our youths, peace to our elders, prosperity, increase and glory to our nation (33—48). Chiefly fulfil his prayers for him who is the glorious descendant of Venus and Anchises, the conqueror merciful as he is mighty. His sway already the nations own, already beneath his care our ancient virtues and ancient blessings are returning (49—60). May Phoebus, if he regard with favour the heights of Palatinus, grant another lustre, another age of abiding and ever-increasing happiness: may Diana from her temple lend her ear to the prayers of the Quindecimviri and our vows (61—72). That this is the will of the Immortals we carry home a good and certain hope, after duly chanting the praises of Phoebus and Diana.'

For the occasion of this Ode see 4. 6, Introduction. Its composition has been severely criticized, but it is fair to remember that Horace would not himself have considered it a pure lyric poem. It is an Ode written for public performance, and is therefore distinctly rhetorical rather than poetical; from this point of view it has the considerable merit of being simple and stately in its diction, and if, as in stanza 5, even Horace halts, we may well pity the genial bard who finds himself compelled to invoke a poetical blessing on legislation which his tastes must have led him to dislike, and his common sense must have despised as visionary.

Various editors give various methods of dividing the Ode between the chorus of boys and that of girls. Thus much is perhaps clear; that the first two stanzas are sung by the joint chorus, the third by the boys, the fourth by the girls; that stanza nine is sung half by boys and half by girls; that stanzas 10—15 seem to fall into pairs, and so suggest that they were sung alternately by boys and girls; that stanza 19 is clearly sung by all together.

1. **silvarum potens**] 'Queen of the woods.' For the gen. cf. 1. 6. 10.

2. **caeli decus**] 'glory of the sky,' in agreement with both the vocatives *Phoebe* and *Diana*, cf. 4. 8. 31, *clarum Tyndaridae sidus*.

o colendi...] 'O ever reverend and (ever) revered.' *semper* goes with both adjectives.

5. **Sibyllini versus**] See Dict. Ant. *Sibyllini Libri*. They were in charge of the *Quindecimviri* (see l. 70 n.); the collection had been burnt in the temple of Jupiter Capitolinus B.C. 82, but had been re-formed. They were written, like all oracles, in hexameter verse, and were no doubt frequently forged when a convenient oracle was not found in the existing collection.

6. **virgines**...] see 4. 6 Int.

7. **quibus placuere**] 'in whose sight (they) have found favour.' The perfect is accurate: Rome is not only now, but has long been the object of their regard.

9. **alme**] 'life-giving,' see 4. 15. 31 n.

10. **alius et idem**] 'another and yet the same.'

12. **visere**] because the sun is continually spoken of as 'viewing' all that goes on upon earth, cf. Aesch. Prom. V. 91, *καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ*, and Shelley's imitation:

> 'I ask yon Heaven, the all-beholding Sun,
> Has it not seen?'

For *maius* cf. Virg. Aen. 7. 602, *maxima rerum Roma*.

13. **rite**...] 'O thou, that according to thy office dost gently bring the young to birth (*aperire partus*) at the full time.' *aperire*, epexegetic inf., cf. 1. 3. 25 n.

14. **Ilithyia**] Εἰλείθυια (perhaps from *ἔρχομαι*, *ἐλήλυθα*), the goddess who assists 'the coming' of children, and therefore synonymous with *Lucina* 'she who brings to the light,' and *Genitalis* 'she who brings to the birth.' Juno is also called *Lucina*, and *Genitalis* is not elsewhere found as a proper name.

15. **sive**...] cf. Sat. 2. 6. 20, *Matutine pater, seu Jane libentius audis*. It was necessary in addressing divinities to address them by the particular title which was appropriate in the particular circumstances, cf. Aesch. Ag. 155, where the chorus being in doubt as to the particular character in which they should appeal to Zeus, invoke him with the words *Ζεύς, ὅστις ποτ' ἐστίν*, and apologize for not giving him a more definite title. In consequence a suppliant might apply to a goddess all her various names, so as to be sure of hitting on the right one.

17. **producas**] 'rear,' i.e. to manhood. So the epithet *κουροτρόφος* is applied to various goddesses in Greek. For *subolem*, cf. 4. 3. 14 n. *patrum*, i.e. the conscript fathers, the Senate.

18. **super iugandis feminis**] i.e. the *lex Julia de maritandis ordinibus* or *de adulteriis*, enacted B.C. 18, see Dict. of Ant., and 3. 6 Int.

19. **prolis feraci**] cf. 4. 4. 58 and 3. 6. 17 n.
lege marita] 'marriage law.'

22. **orbis**] 'cycle.' *per*, i.e. after revolving 'through.'
referatque] As regards the position of *que*, cf. 2. 19. 28 n.

23. **ter**] Three was a sacred number with the ancients, cf. 1. 28. 36, *injecto ter pulvere*, Soph. Ant. 431, χοαῖσι τρισπόνδοισι, and the number of the chorus here consists of thrice nine youths and thrice nine maidens.

24. **frequentes**] Emphatic: the prayer is that they may be numerous.

25. **veraces cecinisse**] 'ever truthful in your oracles': for *canere* used of prophetic utterance cf. 1. 15. 4 n. The inf. is epexegetic, and the perfect is used accurately: the Parcae have been found truthful in their *past* utterances, and this is the ground of confidence in their promises for the future.

26. **quod semel...**] Wickham with most recent editors is clearly right in preferring the less commonplace and somewhat more difficult *servet*, which has strong MSS authority, to Orelli's *servat*. 'Ye Fates, as has been once appointed,—and so may the abiding landmark of our fortunes preserve it—link happy destinies to a happy past.' Supply *bonis* with *peractis*.

The construction of *quod* with *dictum est* is its ordinary construction in parentheses=*id quod*, and *stabilisque* is put briefly for *quodque stabilis...*, the idiom being that so frequently found, e. g. in such phrases as *Ego, Patres Conscripti, quod felix faustum fortunatumque sit, ita censeo*.

Orelli makes *quod...servat* acc. after *cecinisse*, but the sense 'truthful in having foretold what has been once for all decreed and what (consequently) the abiding landmark of things preserves' is poor and pleonastic to the last degree.

stabilis rerum terminus] In using the phrase 'abiding landmark of our fortunes,' Horace is clearly referring to the popular legend that, when space was being made for a temple of Jupiter on the Capitol, the god Terminus (see Class. Dict. s. v.) alone refused to make way, thus symbolizing the eternal stability of the Roman state. The Romans regarded 'boundstones' with peculiar reverence, cf. 2. 18. 24 n.: the word *terminus* is constantly used as a symbol of abiding fixity, cf. Lucr. 1. 78, *alte terminus haerens*, and Virg. Aen. 4. 614, *hic terminus haeret*.

29. **fertilis frugum**] 'prolific in crops': cf. 4. 6. 39, *prosperam frugum*, and 3. 6. 17 n. For the thought cf. Ps. 144. 13, 'That our garners may be full...that our sheep may bring forth thousands and ten thousands in our streets.'

30. **spicea...**] It was customary at the festival of the Ambarvalia to crown the statue of Ceres with a chaplet of wheat-ears, cf. Tib. 1. 1. 15, *flava Ceres, tibi sit nostro de rure corona | spicea*.

31. **salubres, Iovis**] Both words go equally, in thought, both with *aquae* and *aurae*. Jupiter is, as often, the god of the weather, cf. 1. 1. 25 n. *aquae*='rain,' and for *aquae Jovis*, cf. Il. 5. 91, Διὸς ὄμβρος.

33. **condito telo**] the exact opposite of *arcum tendit Apollo* 2. 10. 20, and cf. 3. 4. 60. His arrows brought pestilence and death, cf. Hom. Il. 1. 43—52. Observe the careful collocation of the adjectives *mitis placidusque* between *condito* and *telo*.

37. **si**] For this use of *si* in appeals, not implying any doubt as to the fact but assuming it to be a fact, and founding the appeal on it, cf. 1. 32. 1, *si quid...lusimus, age dic*, 3. 18. 5, *Faune...levis incedas, si tibi...cadit haedus*, and below, l. 65.

Iliaeque] Emphatic: 'and if from Ilium came the squadrons that...'

Apollo had always favoured the Trojans, and consequently might be appealed to to favour the Romans as their descendants, cf. 4. 6. 21—26.

39. **pars**] in apposition with *turmae*.

41. **cui**] sc. *parti*; *sine fraude*='without harm,' 'unharmed,' cf. 2. 19. 20 n. The phrase clearly goes, as its position proves, with *per ardentem Trojam*, 'uninjured mid the fires of Troy.'

42. **patriae superstes**] A pathetic touch.

43. **munivit iter**] *munire* is the technical word used by the Romans for 'making' those great military causeways, one of which, for example, stretched from the Golden Milestone in the Forum Romanum to York, the dust from which I have myself heard described by Lincolnshire rustics as 'rampar dust,' i. e. dust from the high road or 'rampart' (*munitum iter*).

44. **plura relictis**] 'Rome instead of Troy,' Wickham.

47. **Romulae**] For the adj. cf. 1. 15. 10 n. For the hypermetric verse, cf. 4. 2. 22, and 4. 2. 7 n.

49. **veneratur**] lit. 'to worship,' then 'to ask as a worshipper,' and so allowed to take a double accusative like other verbs of asking. Cf. Sat. 2. 6. 8, *si veneror stultus nihil horum*. There is a reading *quique...imperet*.

bobus albis] 'with (sacrifice of) milk-white steers,' such as 'grazed along Clitumnus,' cf. Virg. Georg. 2. 146,

hinc albi, Clitumne, greges et maxima taurus
victima, saepe tuo perfusi flumine sacro
Romanos ad templa deum duxere triumphos.

50. **sanguis**] 'offspring,' cf. 2. 20. 5 n.

51. **bellante...**] cf. Virgil's description of the Roman duty (Aen. 6. 853) *parcere subjectis et debellare superbos.*

53. **manus potentes**] cf. the use of *manus*, 4. 4. 73. The hand as grasping the sword is naturally used as a symbol of power.

54. **Medus**] see 1. 2. 51 n.

Albanas secures] Alba Longa was the mother city of Rome: the adj. is used instead of 'Roman' as suggesting an antiquarian reminiscence. *secures:* borne among the *fasces* before a Roman magistrate *cum imperio*, and symbolical of his power of life and death, see Dict. Ant. s. v. *Fasces*, and cf. 3. 2. 19, *sumit aut ponit secures.*

55. **Scythae, Indi**] For their embassy to Augustus, cf. 4. 14. 42 n. Here however *responsa* clearly suggests the idea of the 'response' of an oracle or divinity.

57. **pudor**] Αἰδώς: the feeling which prevents men from doing anything which might cause them to blush.

58. **virtus**] From *vir*, a personification of all the qualities that 'may become a man.'

neglecta, apparetque fulgente, acceptusque] Mark the weak caesura, and also in ll. 73, 74, and see 4. 2. 6 n. Nauck observes that all these stanzas express the sense of tranquillity and peace, and that possibly the rhythm of the lines is intended to represent this.

59. **pleno copia cornu**] For *Copia* personified with her horn of plenty (our 'cornucopia,' *benignum cornu*, 1. 17. 16), see Class. Dict. s. v. Amalthea.

62. **acceptus**] 'welcome,' 'dear.' *Camenae* here=simply 'Muses,' but see 1. 12. 39 n.

63. **qui salutari...**] Παιάν, Παιώνιος.

65. **Palatinas arces**] With reference to the temple of Apollo on the Palatine, in which this hymn was sung, built by Augustus B.C. 28, in memory of the battle of Actium, cf. 1. 31. 1. Many MSS. have *aras*. *aequus*, 'with favourable eye.'

66. **felix**] The run of the verse seems to point to this word going with *Latium* rather than with *lustrum*, as Orelli takes it.

67. **lustrum**] for *lustrum*='a space of five years,' cf. 2. 4. 23 n. The reference is doubtless to the fact that Augustus, at the conclusion of the 10 years for which he had originally accepted the *imperium*, was in B.C. 18 invested with it for a further period of five years.

68. **proroget, curet, applicet**] I so read with hesitation in preference to *prorogat, curat, applicat*. The MSS. authority is fluctuating. The whole hymn has hitherto been a supplication, and the use of *si* in l. 65 seems to point to a continued appeal, cf. its use in l. 37. On the other hand it is urged that 'the time for urgent prayer and expostulation is past: the chorus has now assumed the tone of confidence and promise,' and that the assertion in the last stanza would be abrupt if the prayer be continued to l. 72.

69. **Algidum**] Algidus is a mountain in Latium near Tusculum. Diana is described as 'rejoicing in it,' 1. 21. 6.

70. **quindecim virorum**] sc. *sacris faciendis*. They formed a *collegium* or 'guild' and had charge of the Sibylline books. They originally numbered only two: Tac. (Ann. 11. 11) states that they had charge of these games.

71. **puerorum**] 'both boys and girls, in accordance with the old use of *puer* for either sex.' Wickham.

75. **doctus**] 'trained,' i. e. by the poet, who would be χορο-διδάσκαλος, cf. 4. 6. 43, *docilis modorum | vatis Horati. dicere:* epexegetic.

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